Disability, Deformity, and Disease in the Grimms' Fairy Tales

Ann Schmiesing

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For my daughters

Contents

Abbreviations Used for *Kinder- und Hausmärchen* Editions ix
Acknowledgments xi

Introduction 1

1. Able-bodied Aesthetics? The Grimms' Preface to the *Kinder- und Hausmärchen* 23

2. The Simulacrum of Wholeness: Prosthesis and Surgery in "The Three Army Surgeons" and "Brother Lustig" 47

3. Gender and Disability: The Grimms' Prostheticizing of "The Maiden without Hands" and "The Frog King or Iron Henry" 80

4. Cripples and Supercripples: The Erasure of Disability in "Hans My Hedgehog," "The Donkey," and "Rumpelstiltskin" 111

5. "Overcoming" Disability in the Thumbling, Dummy, and Aging Animal Tales 146

Conclusion 180

Appendix: Table of KHM Tales Studied 187
Notes 191
Works Cited 209
Index 219

Abbreviations

Used for *Kinder- und Hausmärchen* Editions

Abbreviations are used in text and citations for the seven editions of the *Kinder- und Hausmärchen,* as indicated below. For complete sources to these works, consult "Works Cited."

KHM1. Jacob and Wilhelm Grimm. *Kinder- und Hausmärchen der Brüder Grimm: Vollständige Ausgabe in der Urfassung.* 1st ed. Ed. Friedrich Panzer, 1956. Two volumes in one.

KHM2. Jacob and Wilhelm Grimm. *Kinder- und Hausmärchen: Nach der zweiten vermehrten und verbesserten Auflage von 1819, textkritisch revidiert und mit einer Biographie der Grimmschen Märchen versehen.* 2nd ed. Ed. Heinz Rölleke, 1982.

KHM3. Jacob and Wilhelm Grimm. *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm: Vollständige Ausgabe auf der Grundlage der dritten Auflage (1837).* 3rd ed. Ed. Heinz Rölleke, 1985.

KHM4. Jacob and Wilhelm Grimm. *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm.* 4th ed. 1840.

KHM5. Jacob and Wilhelm Grimm. *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm.* 5th ed. 1843.

KHM6. Jacob and Wilhelm Grimm. *Kinder- und Hausmärchen gesammelt durch die Brüder Grimm.* 6th ed. 1850.

KHM7. Jacob and Wilhelm Grimm. *Kinder- und Hausmärchen: Ausgabe letzter Hand mit den Originalanmerkungen der Brüder Grimm.* 7th ed. Ed. Heinz Rölleke. 2001.

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Ann Schmiesing

Disability, Deformity, and Disease in the Grimms' Fairy Tales

Introduction

In the Grimms' version of "Cinderella," doves poke out the stepsisters' eyes as a punishment for their wrongdoings. The prince in "Rapunzel" is blinded in his fall from the tower. A father cuts his daughter's hands off in "The Maiden without Hands." The protagonist in "Hans My Hedgehog" is born half-human and half-hedgehog and as a result of his physical difference is scorned by his father. The farmer in "Old Sultan" plans to shoot his aging, toothless dog because the dog can no longer protect the farmer's family, but the dog and a three-legged cat prevail in the end. The woman in "The Virgin Mary's Child" is struck mute by the Virgin. The small-statured protagonist of "Thumbling" thwarts two strangers' attempts to exhibit him as a freak and cleverly repurposes the natural and built environments to meet his needs. The Dummy in "The Golden Goose" succeeds in winning the princess's hand, despite being ostracized by his older brothers. The stepsister in "Little Brother and Little Sister" is one-eyed. Disability is not unique to these tales but is in fact featured with great frequency in the Grimms' *Children's and Household Tales* (*Kinder- und Hausmärchen,* KHM).[1] Dozens of the 211 tales in KHM7 (the standard edition) portray disability, or the related topics of deformity and disease, in some fashion.

From a narratological standpoint, it is not surprising that a genre so often associated with magical or extraordinary abilities portrays disability with such great frequency. Narratives not only often use physical ability or beauty to accentuate a character's moral virtues or other positive traits but also employ physical impairment as a mark that signifies evildoers or further ostracizes the marginalized. In many fairy tales, able-bodied protagonists are thus contrasted with antagonists who exhibit or are punished with impairment. And when a disabled hero is portrayed, his heroic

qualities are often brought to the fore as he triumphs despite the social stigma of his disability—a triumph typically rewarded in fairy tales with the magical erasure of his physical anomaly. As these and related patterns suggest, the prevalence of disabled characters in the Grimms' fairy tales illustrates the dependence on disability theorized by David T. Mitchell and Sharon L. Snyder as "narrative prosthesis"—a concept that "forwards the notion that all narratives operate out of a desire to compensate for a limitation or to reign in excess" (53):

> The very need for a story is called into being when something has gone amiss with the known world, and, thus, the language of a tale seeks to comprehend that which has stepped out of line. In this sense, stories compensate for an unknown or unnatural deviance that begs for an explanation. . . . Since what we now call disability has been historically narrated as that which characterizes a body as deviant from shared norms of bodily appearance and ability, disability has functioned throughout history as one of the most marked and remarked on differences that propel the act of storytelling into existence. Narratives turn signs of cultural deviance into textually marked bodies. (53–54)

In fairy tales, narrative prosthesis is often a manifestation of the lack–lack liquidated pattern identified by Vladimir Propp (53–55) as a basic structural pattern of the fairy tale and abbreviated by Alan Dundes (*Morphology* 61–64) as "L-LL" (see also Lüthi, *Fairytale as Art Form* 54–55). The L-LL pattern moves from disequilibrium to equilibrium, from enchantment to disenchantment, and from disability to ability and bodily perfection. This and related patterns pervade folktales from around the world.

But it is striking that many of the tales in the KHM that portray disability did not portray it in so pronounced a fashion in the oral or written forms in which the Brothers Grimm collected them, and some did not portray disability at all. In these tales, the Grimms' editorial amendments or intermixing of different tale variants enhanced or added portrayals of disability. For example, no mention of the dog's toothlessness exists in a manuscript version of "Old Sultan" given to the Grimms, but this mention does appear in KHM1. And in KHM1 the Maiden without Hands does not

receive silver prosthetic hands after her father cuts her hands off, but she does from KHM2 on. Doves peck out the stepsisters' eyes in "Cinderella" not in KHM1 but only in KHM2 and subsequent editions. Similarly, the stepsister in "Little Brother and Little Sister" is described as one-eyed only after KHM1. These are but a few examples of the many disability-related additions and amendments that the Grimms made to the tales they collected for the KHM. Because Wilhelm Grimm was mainly responsible for editing the second volume (1815) of KHM1 and all subsequent editions of the KHM, these editorial interventions are largely his. In addition to amending the text of individual tales, the Grimms at times also prostheticize a tale by commenting on the tale's disability-related aspects in the appendix to the KHM.

Viewed in the context of narrative prosthesis, the passages in which Wilhelm Grimm added or enhanced portrayals of disability in the KHM are, in effect, doubly prosthetic. First, as narrative prosthesis, these passages are prosthetic insofar as they rely on disability to further the plot or delineate a character. Second, they are prosthetic in an editorial sense, as Wilhelm added or amended passages in order to make tales that he viewed as incomplete "whole" or to improve upon tales that he deemed narratively, thematically, or morally deficient. In other words, the editorial process is itself by nature prosthetic, especially in light of the etymological meaning of prosthesis as an addition or application. Wilhelm's many disability-related additions make his editing prosthetic not only in the general sense in which all editing is a prosthetic exercise but also in the more specific sense of narrative prosthesis. In the preface to the KHM, the Grimms describe the fairy tale using images of health and vitality, such that their editorial work becomes that of restoring organic or aesthetically "able-bodied" wholeness to texts that in their view have been damaged in transmission. In short, narrative prosthesis in the tales—the dependence of the narrative on disability—is often directly influenced by the Grimms' editing (or prostheticizing) of the tales. The "wholeness" of their texts is nevertheless just as unstable and constructed as are conceptions of bodily wholeness.

In its exploration of portrayals of disability in the KHM, this book not only analyzes various manifestations of narrative prosthesis in the

Grimms' tales but also shows how the Grimms' editing of the seven *Große Ausgaben,* or large editions, of the KHM that appeared during their lifetimes significantly affected the way in which disability and related manifestations of physical difference are portrayed, both in many individual tales and in the collection overall. Whereas narrative prosthesis refers to a narrative's reliance on disability, what I will call "editorial prosthesis" is narrative prosthesis introduced, augmented, or commented on by the Grimms. This editorial prosthesis will be explored with regard to the disability-related changes that they made to individual tales; their comments, whether in the appendix to the KHM or in their other writings, on depictions of disability in particular tales; and the way in which overarching representations of disability, deformity, and disease in the KHM change with the addition of particular tales to the collection in KHM2 or subsequent editions. Understanding the motivations for and effects of narrative and editorial prosthesis in the KHM will frequently entail investigating the sociohistorical attitudes toward disability that the tales yield as well as studying the potential influences that the Grimms' personal experience of disability and illness had on portrayals of disability in their tales. Between KHM1 (published in two volumes in 1812 and 1815) and KHM7 (published in 1857), Wilhelm Grimm's health was precarious, with recurring heart ailments and asthma attacks. His first son grew ill and died in infancy, and his second was for a time also seriously ill. Although Jacob was in better health than Wilhelm, his correspondence reveals his considerable anxieties concerning disease and impairments, particularly given his father's untimely death from pneumonia at the age of forty-four.

These and related topics are explored within a sociohistorical framework and from a disability studies perspective. Readers unfamiliar with disability studies may find the following fundamental concepts helpful in understanding the analysis in this book:

- *Disability:* Disability studies scholars encourage us to think of disability not as an absolute category or predefined set of categories but instead as a descriptive term that is highly unstable. As Lennard J. Davis observes, "'Normal' people tend to think of 'the disabled' as the deaf, the blind, the orthopedically impaired, the mentally retarded," when, according to current legal descriptions, disability also may

include diseases such as cancer, AIDS, and diabetes; learning disabilities such as dyslexia; and physical conditions such as heart or respiratory problems (*Enforcing Normalcy* 8).[2] Disability as examined in this book will be an expansive and inclusive term not hemmed in by rigid categorizations. Is the Dummy character in the KHM actually meant to be viewed as having an intellectual disability, or is he simply of below-average intelligence? Is Hans My Hedgehog's physically anomalous body representative of a deformity that simply makes him look different without substantially impairing him, or is his deformity also a disability? Instead of proving whether a character's physical or intellectual difference qualifies as a disability, my analysis focuses on *the manner in which the narrative constructs difference as disability*. As the title of this study indicates, moreover, I will examine disease and deformity alongside disability, not only because disease and deformity are often disabling but also because in the Grimms' fairy tales disease and deformity function, from a narratological or narrative-prosthetic standpoint, quite similarly to disability. Disability will nevertheless be the umbrella concept through which disease and deformity are considered.

- *Ableism:* Disability studies uses the concept of ableism to refer to the centering and dominance of nondisabled views and the marginalizing of disability. Disability studies rejects this hegemony of nondisabled experience and viewpoints as well as the ableist stereotypes of disability that emerge from it. Ableism includes assumptions that all disabled people aspire to an able-bodied norm, that disabled people are inferior to nondisabled people, and that disability defines and determines an individual's characteristics (Linton 9). To foreground disabled perspectives, my analysis will often involve close readings that briefly retell narratives in a manner that emphasizes their presentation of disability.
- *The social model:* During its relatively short history, disability studies has emphasized the social model of disability. In the social model, disability is a social construct requiring change in the body politic, instead of in the individual body, to ensure access; by contrast, the medical model views disability as a bodily defect in the individual that

medicine attempts to cure (Couser 112). The term "impairment" in the social model typically refers to the physical aspect of, for example, being blind, while the term "disability" refers to the social process that erects barriers to access and in this way casts impairment as a negative (Davis, *Disability Studies Reader* 303).[3] This distinction further accounts for why my analysis eschews definitive judgments concerning whether a character, if he or she existed as a real person instead of as a fictional construct, would qualify as physically or cognitively impaired; instead, I examine how the character's society constructs his or her difference as a disability.

- *Complex embodiment:* The social model of disability has many strengths. It draws attention to the social and cultural constructedness of disability, refutes the pathologizing of disability as an individual defect, and emphasizes the need for access. Without espousing the medical model and without disowning social approaches, however, some recent disability studies scholars have argued that the social model of disability has not paid enough attention to issues concerning impairment. Although social legislation and activism may remove barriers and improve access for people with disabilities, impairment itself causes problems (such as pain and suffering) that cannot be changed by social legislation or activism (Linton 138). In opposing medicalization, in other words, the social model at times might seem to reject medical intervention to prevent or cure impairment. My own perspective identifies strongly with recent attempts to understand "the complex interplay of individual and environmental factors in the lives of disabled people" and to recognize that "disability is a complex phenomenon, requiring different levels of analysis and intervention, from the medical to the socio-political" (Shakespeare 272–73). This model of "complex embodiment" (Siebers 25) is reflected in a few different ways in my analysis. For example, Wilhelm Grimm's correspondence shows clearly the suffering that he experienced as a result of bodily impairment, and this suffering might be overlooked if we studied only social constructions of disability and not the lived reality of impairment. Drawing attention to individual and environmental factors will also be important in studying tales with a pronounced emphasis on

embodiment, such as "The Frog King" and tales about animals with age-related impairments.

Existing Studies of Disability in the KHM

In viewing disability in the KHM from a disability studies perspective, this book fills a gap in existing research on the Grimms' tales. Despite the prevalence of disabled characters in the tales, the issue of disability in the KHM has remained largely unexplored. Grimm scholars and folklorists who have commented on disability have tended to do so in passing and while exploring other topics, such as the construction of gender roles or the physical punishment of children in the tales. Individual studies of topics such as magical cures in fairy tales exist (e.g., Hand), and Kurt Ranke et al.'s *Enzyklopädie des Märchens* contains entries on blindness, lameness, one-eyedness, limping, cripples, and hunchbacks. Among Grimm scholars and folklorists, however, only Hans-Jörg Uther has given sustained attention to the topic of disability in fairy tales. His book *Behinderte in populären Erzählungen* and his entry "Disability" in *The Greenwood Encyclopedia of Folktales and Fairy Tales* offer very useful insights into representations of disability in folktales and fairy tales. Nevertheless, his contributions do not engage with the field of disability studies or utilize disability theory.

Examining disability in fairy tales from a medical perspective, Susan Schoon Eberly has argued that changelings and hybrid characters in folklore exhibit signs of physiological syndromes and deformities: for example, "In the Wulver we have perhaps a person with Hunter's syndrome; in the boggart, a costovertebral dwarf, with small trunk and normal limbs" (72). I share Schoon Eberly's belief that actual physiological conditions may have influenced some depictions of changelings, dwarfs, and monstrous births in folklore, but her pronounced emphasis on diagnosis medicalizes disability instead of focusing on its narratological and thematic functions in folklore, or on the manner in which depictions of disability in folklore reflect and further influence social attitudes toward disability.[4] Her approach also carries with it other problems. The paucity of descriptive language in folklore often makes it impractical to attempt to identify what specific physical condition, if any, a character may seem to have. Moreover, the complex histories of many oral and written tales may

further obscure any real-life parallels between descriptions of characters' physical attributes and actual physical syndromes or conditions. Character descriptions are not static and instead often change as fairy tales and folktales are told and retold, in oral and/or written form, through successive generations.

Within the field of disability studies, a handful of articles exist on disability in fairy tales.[5] With respect to the Grimms' tales in particular, two articles examine the KHM from a disability studies perspective. Communications scholars Sherilyn Marrow and Terra Ryan erroneously attribute the Grimms' collection of fairy tales to a single Grimm, whom they list in their bibliography as "B. Grimm" (355). Lacking scholarly familiarity with the fairy tale as a genre and unaware that the tales in the KHM were collected and edited but not authored by the Grimms, they make unjust and inaccurate accusations. For example, they charge that "author Grimm neglects to address any of the obvious emotional scars that this Maiden/Queen [in 'The Maiden without Hands'] must have developed over the years from the intense abuse, neglect, isolation, and fearful lifestyle" (355). Education scholar Beth Franks presents a typology of the various disabilities that occur in the KHM and gives insightful observations concerning the gendering of disability in the tales, the relationship of disability to rewards and punishments, and the disabilities portrayed in spinning tales. Because she restricts her analysis to the first one hundred tales in the collection and further excludes all fifteen animal tales in this sample, her conclusions regarding the depiction of disability in the KHM are at times less accurate than they would have been if she had examined the entire collection. Her typological analysis yields interesting insights into the prevalence and portrayal of certain types of disabilities in the KHM, and she also goes beyond these statistics in her analysis of disability in the KHM. Nevertheless, my own aversion to categorizing or cataloguing disabilities in this study comes from a desire to avoid perpetuating the rigid categories that nondisabled people tend to employ when thinking of disabled people.[6]

In short, existing analyses by Germanists and folklorists do not engage with the growing field of disability studies, while disability studies scholars who have examined the Grimms' tales have lacked a background

in fairy-tale scholarship and have tended to present overviews or typologies.[7] Overall, disability and related topics in the Grimms' tales have remained relatively understudied. This is not surprising. Disability studies scholars have frequently observed that although disabled characters appear with great frequency in literature, studies of disability in literature are still relatively rare.[8] Once readers begin to take note of disabled characters, however, they are struck by how often representations of disability appear in literature. This differentiates literary representations of disability from representations of other minority identities. Whereas these minority identities may be largely absent or marginalized in the majority culture's literature, representations of disability abound (Snyder, Brueggemann, and Garland-Thomson 18–19).

Methodological Considerations

The impetus for this book has much to do with the moment of discovery when a reader first notices the prevalence of disability in literature. On rereading the Grimms' "The Juniper Tree" in preparation for a class lecture several years ago, I was struck by the passage in which the wicked stepmother hears a roaring in her ears. Her husband and daughter do not hear this roaring but instead hear the beautiful singing of a bird—a bird that happens to be the reincarnation of the stepson whom the stepmother has murdered and cooked into a stew. This passage illustrates the stepmother's madness following her murdering of her stepson. Nevertheless, the roaring sounds in her ears instantly reminded me of the ringing, whooshing tinnitus and the highly distorting hyperacusis and recruitment I was then experiencing with ever greater frequency and intensity as my hearing loss progressed to deafness. (Hyperacusis refers to oversensitivity to certain sound frequencies, recruitment refers to the perception of sound as growing too loud too fast, and tinnitus refers to the perception of sound—such as a ringing in the ears—where there is no actual external sound.) The stepmother perceived the beautiful singing of the bird as akin to the roaring of a storm; around the same time that I reread "The Juniper Tree," an episode of hyperacusis and recruitment had made the soft electric buzzing sound of the freezer compartments at the grocery store seem as loud and uncomfortable to me as being directly beneath the engines on a jetplane.

Whether construed as a sign of hearing impairment or (far more plausibly) as a sign of a psychological disorder, the stepmother's situation led me to ponder other depictions of disability in the Grimms' fairy tales. I turned page after page, suddenly realizing how many disabled characters are portrayed in the KHM. How could I have previously read these tales without recognizing this? It was, in my case, the personal experience of impairment and disability that suddenly enabled me to register the prevalence of impairment and disability in the KHM.

But my reaction to the roaring sounds that the stepmother hears in "The Juniper Tree" again points to the fruitlessness of and the dangers inherent in attempting to diagnose impairments in fairy tales. One could, I imagine, actually argue that the roaring sounds that the stepmother hears are signs of hyperacusis or related acoustic phenomena and that she exhibits not only a psychological but also a sensory disorder; indeed, it is conceivable that a person reporting the ringing, roaring, or buzzing sounds of tinnitus or the distorted sounds of hyperacusis and recruitment could be regarded in some cultures or times as mad or possessed by supernatural agents. A sensory impairment could, in other words, be used in this case to add further weight to a psychological disorder. The essential feature of this part of the tale is nevertheless simply that a physiological difference (hearing sounds in a markedly different way from how others hear them) is used to increase the reader's view of the mother as an evil Other and to foreshadow her punishment. It does not matter what sensory impairment or psychological condition an actual human being reporting this physiological phenomenon might be experiencing. The stepmother is a literary construct whose ailment, whatever its medical designation might be in the real world, marks her as different. In her typology of disability in the KHM, Beth Franks concludes that "the stepmother's beliefs and her ensuing behavior [in 'The Juniper Tree'] would bring a current diagnosis of schizophrenia" (247). This might be true, but I am hesitant in this study to give such precise diagnoses.

A diagnostic approach to impairment in the KHM risks transforming literary characters into medical patients whose conditions one must attempt to identify and categorize instead of focusing on the thematic, symbolic, and narratological functions of disability. But there is also a

danger in interpreting disability too symbolically and too abstractly. Disability has been overlooked in folklore and fairy-tale scholarship in part because of the tendency to examine it almost exclusively with respect to the psychological insights that it yields in fairy tales. These insights should not be ignored, and I will explore them in this study. However, all too often disability is abstracted and considered (if at all) only insofar as it symbolizes *something else* in the tales. Tobin Siebers notes that literary scholarship has tended to view Oedipus's clubfoot only as a symbol of his hubris and Tiresias's blindness only as a sign of his gift of prophecy, but "no one ever sees Sophocles' play as a drama about a cripple and a blindman fighting over the future of Thebes" (48). As a marker of otherness, disability has served to make representations of otherness in literature more concrete and distinct. As Mitchell and Snyder note, "Physical and cognitive anomalies promise to lend a 'tangible' body to textual abstractions"—a metaphorical use of disability that they call the "materiality of metaphor" (47–48). A character is often portrayed not only as an underdog or a villain but also as an underdog or a villain who is physically different from others. The attachment of disability or physical difference to such a character might serve to make the character's otherness more imaginable to the readers. As a result of such attachments, however, disability has "lost the power of its own symbolism" (Siebers 48). In examining and deconstructing the manner in which cultural production commonly uses disability as a metaphor for psychological or social otherness or inferiority, disability studies scholarship in effect gives Oedipus his clubfoot back instead of completely abstracting his clubfoot by viewing it *only* metaphorically. No matter what symbolic connections (psychological or otherwise) we, the author, or anyone else may attach to Oedipus's clubfoot, his clubfoot should at least be recognized as a clubfoot—as a physical impairment that becomes a socially constructed disability—and not as something that is only pressed into metaphorical service as a sign of hubris.

The "materiality of metaphor" is particularly palpable in fairy tales. Maria Tatar rightly observes that fairy tales depict:

> a world where the figurative or metaphorical dimension of language takes on literal meaning. Ideas become matter. The mother or stepmother who is like an ogress at the beginning of a tale

> becomes an actual witch. . . . Such literalizations of metaphors can at times translate into grotesque effects. One fairy-tale heroine becomes "the girl without hands" after her father brazenly demands her hand in marriage. When refused, he chops off both appendages. (*Hard Facts* 80)

Fairy tales do indeed present a world in which metaphors take on literal meaning, and many of Wilhelm Grimm's impairment-related additions to the KHM stem from his desire to enhance the pictorial quality of the language used in the tales. However, disability issues have occasionally been overlooked because fairy-tale scholars have narrowly viewed images of disability in the tales only as the literalization of metaphor. In other words, they have focused on the metaphor and disregarded the literalization.[9] In doing so, they have often failed to reflect on why, in the literalization of metaphor, fairy tales so frequently draw on images of disability. In tracing the literalization of metaphor, moreover, they have at times overly metaphoricalized the literal.

Psychoanalytic approaches are particularly prone to viewing disability in fairy tales as symbolizing something other than disability itself—that is, of robbing disability of the power of its own symbolism. Psychoanalysis has traditionally had a strained relationship with disability studies not only because of this tendency but also because of the Freudian construction of normalcy and abnormalcy and Freud's view of disability as causing a narcissistic self-preoccupation in the disabled individual.[10] My intent in this book is nevertheless not at all to reject psychoanalytic approaches or to perpetuate the traditionally strained relationship between psychoanalysis and disability studies. Instead, I endorse the use of a "*social* psychoanalytic perspective" to uncover the cultural, political, and societal practices that influence the psyches of characters in these tales and to point out that representations of impairment and disability are too rarely legitimized as representations of impairment and disability (Goodley 710). Instead, they are most often reflexively read only as symbols of psychic processes or problems. With regard to the KHM, a separate problem associated with psychoanalytic approaches—one not tied specifically to the study of disability—has been that psychoanalysts have often viewed fairy tales ahistorically. Robert Darnton criticizes Bruno Bettelheim's

psychoanalytic interpretations of fairy tales in *The Uses of Enchantment* for the manner in which Bettelheim treats the tales as "flattened out, like patients on a couch, in a timeless contemporaneity," instead of as historical documents (13). But whereas psychoanalysts often fail to realize that hundreds of versions of the same tale type often exist, some folklorists are rigidly "committed to anti-symbolic, anti-psychological readings of folk tales" and "make little or no effort to discover what, if anything, psychoanalysts have to say about the tales they are studying" (Dundes, "Psychoanalytic Study" 54).

In short, there are two main methodological problems that must be taken into consideration in a study of disability in the Grimms' fairy tales. First, with regard to the study of fairy tales, folklorists have often neglected to consider the symbolic and psychological dimensions of fairy tales, while psychoanalysts have frequently interpreted a particular symbol or description in a fairy tale without considering the multiple variants of or the complex sociohistorical influences on the tale. Second, in interpreting portrayals of disability in literature, one must be careful to deconstruct associations of disability with social ills or individual character flaws in a manner that does not perpetuate the all too common distraction from disability itself—that is, in a manner that instead restores disability to the text. Reading disability merely as a metaphor for something else is in itself a form of erasure, because it abstracts the disabled individual and her or his impaired body. The tendency in nondisabled literary discourse has been either to completely abstract disability by viewing it only as a metaphor for a social ill or an individual character flaw or to name and categorize it according to medical typologies. A disability studies approach can rescue disability from these interpretive fates.

These problems are particularly palpable in fairy tales not only because of the fairy tale's literalization of metaphor but also because the fairy tale is known for its paucity of descriptive language and its brief characterizations (Tatar, *Hard Facts* 78; Lüthi, *Fairytale as Art Form* 17). Whether they are protagonists, antagonists, or more minor figures, characters with disabilities are typically merely identified in the narrative as having an impairment (or portrayed as acquiring one). They rarely comment directly on how they feel about disability or impairment. Exceptions occur, such as

when in "The Two Travelers" the wicked shoemaker insists on gouging out the tailor's eyes in return for giving him bread, and the tailor laments the detrimental effect that blindness will have on his livelihood. Such direct insights into a character's psychic or emotional response to disability are nevertheless rare. Instead of giving direct commentary, the plot often only very succinctly shows how the character experiences the world with his or her disability or how nondisabled characters react to him or her. The shallowness of fairy-tale character descriptions and the paucity of detail can impede in-depth analysis of a disabled character; however, the mere fact that fairy-tale characters are so shallowly described makes it all the more remarkable that their sole or primary distinguishing feature is often a disability.

The Grimms' Collecting and Editing of Their Tales

Analyzing disability in the KHM is challenging not only because of the shallow character descriptions that are typical in fairy tales but also because of the complex origins of the tales in the Grimms' collection. A total of around 240 different tales appeared in the seven *Große Ausgaben* ("large editions") and ten *Kleine Ausgaben* ("small editions") of the KHM published during the Grimms' lifetimes, and the Grimms collected these from about forty contributors and thirty written sources (Rölleke, "New Results" 101; Rölleke, *Die Märchen der Brüder Grimm* 37). KHM1 appeared in two volumes in 1812 and 1815, followed by editions in 1819, 1837, 1840, 1843, 1850, and 1857. Over the course of these editions, the Grimms added numerous tales (and removed others), such that the collection grew from 155 tales in the two-volume KHM1 to 211 tales in KHM7.[11] In 1825, the Grimms published the first *Kleine Ausgabe,* which contained a selection of 50 tales from the large edition. The last *Kleine Ausgabe* published during the Grimms' lifetimes appeared in 1858.

An individual tale in the KHM typically combines or is influenced by multiple oral and/or written sources. Embedded within each of these sources, moreover, is the perspective of the informant who told the tale to the Grimms (or, for printed versions, the author who wrote or edited the tale in the form in which it came to them). Tracing what impact, if any, an informant may have had on a tale's depiction of disability is often

impossible. For example, Heinz Rölleke has speculated that informant Marie Hassenpflug's poor health may account in part for the fact that she contributed more tales to the KHM than her sisters Jeannette and Amalie, since in his view the periods of rest necessitated by her illness may have afforded her time to reflect on and transmit the tales that she knew (*Die Märchen der Brüder Grimm* 34). But it is virtually impossible to know conclusively if her poor health influenced depictions of disability within the tales she told to the Grimms. Apart from the perspective of the informant who gave the Grimms a particular version of a tale, there are also the perspectives of the "submerged creator" of the tale and of intervening storytellers (Zipes, *The Brothers Grimm* 76). Because variants of so many of the tales in the Grimms' collection can be traced back several centuries, numerous generations of storytellers may have left their mark on any particular tale. Determining the degree to which a given tale might represent nineteenth-century, early modern, or even medieval views on disability and impairment can thus be difficult—as is determining to what extent the many submerged voices in a particular tale might include both disabled and nondisabled perspectives.

In addition to the perspectives of informants and previous storytellers, there is of course the perspective of the Grimms themselves. Particularly after KHM1, the Grimms altered the tales to fit their conception of the fairy tale as a genre and to appeal to a nineteenth-century bourgeois audience. Paul Eggert has compared a literary scholar's reconstructing of the history of a text by means of physical bibliography to an art restorer's search for pentimenti, or alterations, beneath the outer coat of a painting (16). This comparison is particularly apt with regard to Grimm scholarship. To draw accurate conclusions about the portrayal of a theme such as disability in any given tale in the KHM, one must determine whether and how the tale changes over the course of the seven large editions of the KHM as a result of the Grimms' editorial pentimenti. Where possible, moreover, one must compare the tale in the KHM to the manuscript and/or print version(s) that the Grimms used as their source(s) for the tale. In their appendix to the KHM, the Grimms give a brief account of the source or sources for each tale in the collection. Sometimes a particular person or literary text is mentioned as the source: they specify, for example, that "The

Animals of the Lord and the Devil" comes from a tale from 1557 by Hans Sachs. Typically, however, they give only a general account of the region or town from which the tale came, although often such accounts make it obvious which person gave them the tale. For example, they describe tales told to them by Dorothea Viehmann as coming "from Zwehrn." In most cases no manuscript version exists, although manuscripts of some of the KHM tales can be found in libraries such as the Bibliotheca Bodmeriana in Geneva (which houses the Ölenberg Manuscript, a collection of around fifty tales that the Grimms prepared in 1810 for Clemens Brentano) and the Staatsbibliothek zu Berlin. A tale that does not change much, if at all, between its first appearance in the KHM and later editions might nevertheless have undergone significant editing by the Grimms, given that such editing can be seen in many of the tales for which manuscript versions do exist. In this study, I explore particular tales with regard to both narrative and editorial prosthesis wherever possible; however, if a tale does not change substantially over the course of the various KHM editions and no manuscript version is available, it is impossible to know what, if any, editorial prostheticizing of the text may have taken place.

As for the Grimms' editorial pentimenti in KHM2 and subsequent editions, these stem principally from Wilhelm Grimm's efforts to make the collection more suitable for nineteenth-century children as well as from his efforts to make the tales correspond in style, narration, and plot development to his conception of the fairy tale as a genre. He expunged references to sexuality, such that Rapunzel famously complains to the sorceress only in KHM1 that her clothes have become too tight; after KHM1 this reference to pregnancy is omitted, and Rapunzel instead blurts out that the sorceress is so much heavier to hoist up into the tower than is the prince. Wilhelm also inserted numerous Christian references, such as in "Rumpelstiltskin" in which the first trio of names that the queen guesses refers to the Three Wise Men and was added to KHM2.[12] To enhance the moral-pedagogical dimensions of the tales, he added or intensified punishments for bad behavior, such as the doves' blinding of the stepsisters in "Cinderella" (Tatar, *Hard Facts* 5, 181). Many of Wilhelm's alterations also further diminish female agency and enhance patriarchal norms. Cinderella's direct-speech utterances drop sharply from KHM1 to KHM7, whereas

male speech utterances increase (Bottigheimer, *Grimms' Bad Girls and Bold Boys* 59). Moreover, the miller's daughter in "Rumpelstiltskin" is markedly more passive in the KHM than she is in the early manuscript version of "Rumpenstunzchen" collected by Jacob Grimm. Wilhelm also routinely endeavored to make the narration smoother, enhance the pictorial quality of the language, or make a tale homier or folksier through the addition of idioms and sayings. The addition of pictorial language may account for the mention of the dog's toothlessness in "Old Sultan," since this addition helps the reader to visualize the dog and his inability to protect his family. Similarly, the mention of the stepsister's one-eyedness in "Little Brother and Little Sister" is surely meant to convey her alleged physical and moral ugliness, especially since one-eyedness in literature has frequently been associated with the Antichrist (Barasch 76–77; see also Uther, *Behinderte* 59). As these examples suggest, Wilhelm Grimm did not necessarily set out to specifically intensify the portrayal of disability or physical otherness in the KHM; instead, his disability-related amendments are often intertwined with his efforts to make the collection more appealing to his audience and to polish the narration. These amendments nevertheless frequently enhance narrative prosthesis in the collection.

"Wholeness"

Whether individual passages related to disability are attributable to Wilhelm Grimm, to the Grimms' informants, or to earlier generations of storytellers, the tales themselves were told, collected, and for the most part edited before the modern conceptualization of normalcy and the normal. As Lennard J. Davis has argued, the concept of normalcy is primarily a nineteenth-century phenomenon, before which "the regnant paradigm was one revolving around the word *ideal*. If people have a concept of the ideal, then all human beings fall below that standard and so exist in varying degrees of imperfection" (*Enforcing Normalcy* 100; see also *Enforcing Normalcy* 24 and Nestawal 61). Whereas Davis points to the construction of "average" protagonists in eighteenth- and nineteenth-century novels in his discussion of normalcy, Ato Quayson counters with reference to the folktale that the normal-abnormal binary appears earlier than Davis suggests: "as can be shown from an examination of folktales all over the

world, the plot of physical and/or social deformation is actually one of the commonest starting points of most story plots . . . , so much so that it is almost as if the deformation of physical and/or social status becomes the universal starting point for the generation of narrative emplotment as such" (20). Some tales in the KHM describe characters as physically "regular" or "ordinary" (*ordentlich*) and others as physically "different" (*anders*)—descriptions that express normalcy and abnormalcy, albeit not in the increasingly medicalized or pathologized sense in which these terms came to be used in the nineteenth century and beyond. Although able-bodiedness is often depicted as an ideal state realizable only in the "magical reality" of the fairy tale, the fact that fairy tales so frequently depict a protagonist's restoration to able-bodiedness is itself an enforcement of normalcy; within the ideal realm of the fairy tale, able-bodiedness (or the restoration to able-bodiedness) becomes the norm. For this and related reasons, the real-ideal and normal-abnormal binaries frequently encroach upon each other in the KHM and are in practice difficult to keep separated.

If one looks beyond individual tales to consider the collection as a whole, however, the sheer number of tales in the KHM that depict disability, deformity, and disease might itself suggest that able-bodiedness is an ideal rather than a norm. That is, any construction of bodily normalcy in the tales is destabilized by the dozens of disabled, deformed, disfigured, and diseased characters who populate the tales. This is not surprising when viewed from a sociohistorical perspective. Because of plague, pestilence, and poverty, disabling conditions in early modern Europe were far more prevalent than they are today, and the average life expectancy around 1800 was only about thirty-five years (Winzer 75). There are many reasons for why disability figures so prominently in the Grimms' tales, including fairy tales' narrative-prosthetic reliance on disability to bring magical ability and the ideal into greater relief. But the prevalence of disability in the KHM presumably also reflects the relative prevalence of disability in early modern Europe as compared to today.

For Wilhelm Grimm personally, illness *was* the norm, and able-bodiedness was an ideal that in his view could be bestowed only by God. Wilhelm's acceptance of his own bodily impairments and physical decline

within a religious framework led him to view the suffering brought on by such impairments as something that must ultimately be good. As his friend Wilhelmine von Schwertzell wrote to him in a letter of February 16, 1823, regarding his recent illness, "I am probably strange to call only that which is without pain, struggle, and suffering *good*. When I reflect better on this point, I find that I certainly agree with you when you call *everything* good that God sends us, and when you observe especially of suffering that it has the ability to lead more quickly to that which cannot be seen than good fortune does" (Schoof 257).[13] As part of their belief that impairment and illness must, if willed by God, ultimately be positive, both brothers espouse a compensatory model of disability. Thus, in his "Lecture on Old Age" ("Rede über das Alter"), first presented in 1851 to the Royal Academy of Sciences in Berlin, Jacob posits that Nature will benevolently enable one of the five senses to compensate for another sense that has been impaired, and Wilhelm tells Achim von Arnim in 1811 that he has immersed himself in his philological work in part because his physical ailments prevent him from engaging in many other activities.[14] In a sense, then, Wilhelm views himself as engaging in the restoration of fairy tales in part because his body cannot be restored. The Grimms' conception of the able-bodiedness of the fairy tale and the immortality of *Naturpoesie* in this way compensates for the reality of bodily decline—a reality that they experienced with their father's death and with their own physical ailments. To the Grimms, impairment is something to be accepted as God's will, and only in fairy tales is a magical restoration possible.

There is much to this compensatory notion of disability that we could critique from a twenty-first-century disability studies perspective.[15] But it is nevertheless this model, and in particular the religious worldview with which it is interrelated for the Grimms, that prompts them to accept physical difference as natural and to regard able-bodiedness principally as an ideal that can be only magically or divinely conferred or that is at best a fleeting condition and not what the later nineteenth century came to regard as a norm. In other words, their view of disability is strikingly more similar to the social model of disability than to the medicalized model of the late nineteenth century and the twentieth century, and Wilhelm's correspondence concerning the treatment that he sought for his

heart ailment suggests a view of disability that has much in common with notions of complex embodiment. On a more general level, both brothers' Calvinist worldview leads them to regard the human condition as necessarily falling below an ideal of wholeness—whether construed with regard to bodily perfection or to their efforts to restore folkloric texts to what they regarded as an ideal, divinely inspired form.

The following chapters trace the many factors that make textual and bodily wholeness elusive and unstable in the KHM. In chapter 1, "wholeness" is explored with regard to the Grimms' conception of the fairy tale as a healthy and robust genre that has nevertheless been damaged and needs to be restored to its organic state. Although they portray the fairy tale in corporeal terms as an able-bodied genre and espouse a Romantic view of their editorial process as organic restoration instead of mechanical or surgical intervention, their editorial practice is nevertheless more surgical than comments in their preface suggest, and numerous instabilities exist in their construction of the fairy tale as metaphorically able-bodied. Chapter 2 examines the elusiveness of bodily wholeness in "The Three Army Surgeons" and "Brother Lustig," where the mortal protagonists prove incapable of fully restoring the disabled or diseased body, and compares the protagonists' efforts to restore bodies to the Grimms' editorial surgery on their tales. Bodily wholeness in "The Maiden without Hands" would seem to be achieved in the magical restoration of the maiden's hands, but chapter 3 examines the manner in which the Grimms' editorial prostheticizing of the tale, carried out in part by splicing tale versions together, leads to significant plot deficiencies and all but erases the maiden's lived experience of impairment and disability. By contrast, the Grimms' editing of "The Frog King or Iron Henry," also examined in chapter 3, adds to the depiction of disability by making the Frog King's transformation into a frog a *deformation* portrayed in disabling terms. Magical restoration or transformation into an ideal physical form also takes place at the end of the monstrous birth tales, examined in chapter 4. But contradictions exist in the tales' depictions of the deformed or disabled character as both cripple and supercripple—a character who can miraculously "overcome" his disability and triumph despite the social stigma of disability—and in the tales' magical erasure of the anomalous body instead of the stigma

attached to it. From a disability studies viewpoint, tales in which no such magical erasure occurs might prove more satisfying, for here characters such as Thumbling and the Dummy and characters with age-related disabilities successfully subvert other characters' stigmatizing of them while retaining their physical or intellectual differences—differences that are often further articulated by the Grimms' editorial interventions into the tales. But these tales, too, are problematic in their depictions of protagonists who figuratively "overcome" disability by compensating for physical or intellectual impairment by means of other personal abilities or traits. While the protagonist is able to achieve his own happiness and in so doing perhaps redefine what it means to be "whole," the social stigma of disability remains.

Chapter 1

Able-bodied Aesthetics?

The Grimms' Preface to the *Kinder- und Hausmärchen*

"I sometimes think I will not live long," Jacob Grimm confides in a letter to mentor Friedrich Carl von Savigny in April 1818, adding in parentheses that "my blessed father also died young" (Grimm and Grimm, *Briefe der Brüder Grimm* 266).[1] The thirty-two-year-old Jacob proceeds to attribute his inner unrest and sense of urgency to his feeling that he will die an early death, but he acknowledges that as a result of this feeling, it is "as if I have gladly worked continuously and excessively in order to accomplish what I could. I am indeed healthy, but nevertheless frail, and I suffer at times from sore eyes and now, even more than a few years ago, from frequent and severe headaches" (ibid.).[2] Jacob continued to experience eye problems and headaches (and later in life declining hearing), but his presentiment of an early death was mistaken; his father died of pneumonia at the age of forty-four, but Jacob lived to be seventy-eight. As for Wilhelm, his asthma and heart ailment made his health far more fragile than Jacob's, though Wilhelm lived to the age of seventy-three. Wilhelm had first grown ill with scarlet fever and asthma in the autumn of 1802 and was unable to attend school for half a year. He grew ill again in 1808, and by 1809 his illness had grown so severe that he traveled to Halle, where he received treatment for several months. Whereas Jacob attributed his

extraordinary work ethic in part to his belief that he would die young, Wilhelm's heart condition often made work all but impossible. He writes to Savigny in 1809 that he feels "the influence of the body on the soul" and that he "cannot work as I truly would like to, and, despite my best intentions and my very cheerful nature, it is nevertheless at times difficult for me to overcome a certain despondency" (Grimm and Grimm, *Briefe der Brüder Grimm* 66).[3] Wilhelm relates that in the midst of his eagerness to work, sudden chest pains would frequently serve as a terrifying reminder of his weak heart. But his philological work was nevertheless easier for his body to bear than other pursuits, and indeed he reports to Achim von Arnim in 1811 that he has immersed himself in his work in part because his physical condition has made many activities impossible for him. He asks rhetorically,

> What is someone supposed to do whose heart beats so rapidly that his feet can no longer walk far and can hardly make it to a forest in order to stroll through the green, who cannot hang onto a bough with his arms, in order to climb it, sit in the branches, and pick the fruit himself—what is he supposed to do other than turn his attention to the word, and hold before his eyes the consolation that God, too, is the word, and it is the fault only of human beings if they cannot see Him in the word or He evades them? (Steig and Grimm 3:123)[4]

The Grimms thus confronted mortality both in coping with their father's untimely death and in dealing with their own respective health issues. But in a different sense, they also confronted mortality as collectors and editors of their fairy tales. Mortality is a central theme in the preface to the *Kinder- und Hausmärchen,* which opens with the image of a storm that has destroyed an entire planting of crops except for a few stalks protected by a hedge. Holiday celebrations, kitchen conversations, the stillness of the meadows and forests, and even fantasy itself, the Grimms continue, have all served as a protective hedge enabling a small planting of fairy tales, legends, and folk songs to survive into modernity. But this survival is threatened by the mortality of the storytellers who still retain the tales in their memory and by the waning custom of orally transmitting the tales. It is

thus time, the Grimms suggest, to protect the remaining tales by collecting and printing them.

The problem, however, is that the dying out of the oral tradition and of the storytellers themselves means that the tales as collected by the Grimms were often not what they regarded as "whole." In many cases they obtained multiple or incomplete versions of a particular tale, and they endeavored either to decide which was the most complete or "authentic" version or to fuse pieces of a few versions together to create what they believed would be the ideal manifestation of the tale. They also added words or passages to make the tales stylistically smoother, to bring more integrity to the plot, or—particularly after KHM1—to make the tales more appropriate for nineteenth-century bourgeois children. In other cases, the Grimms excised passages that they found inauthentic or objectionable. Wilhelm writes to Savigny in 1814 that he and Jacob had attempted to determine "what has flowed from living tradition and what from corrupt sources," but wherever they sensed that something was "truly living and of the people," they did not dare "to cut into it with a critical knife" (Grimm and Grimm, *Briefe der Brüder Grimm* 187).[5]

Wilhelm's use of this life-and-knife imagery is striking, for the Grimms' editing of their tales is surgical and prosthetic in nature and is often constructed around images of restoring organic health and wholeness to their tales. Their editorial amending of the tales is intended, in other words, to recover what I will refer to as the tales' "able-bodiedness." In disability studies, the terms "able-bodied" and "nondisabled" are used in opposition to "disabled." More generally, "able-bodied" (a word that first entered the English language circa 1622) is defined as "having a sound strong body," with synonyms including "fit," "hale," "hearty," "robust," "whole," and "wholesome."[6] These are many of the same words, in German, that the Grimms use to describe the fairy tale, its storytellers, and their collection.

In their efforts to safeguard or recover the alleged able-bodiedness of their collection or of particular tales, the Grimms employ editorial additions or amendments, which function as aesthetic prostheses, as well as deletions, which function as surgical excisions. On a general level, of course, the editorial process is by nature prosthetic and surgical, especially

in light of the etymological origins of "prosthesis" as "an addition or application" and of "surgery" (*kheirurgia*) as "hand work." In his seminal study *Prosthesis,* David Wills draws attention to the prosthetic nature of rhetorical forms: "At the risk of provoking an abyssal indistinction, I'd like to call every rhetorical form that comes into effect a prosthetic transfer, I'd like prosthesis to be the figure here for differential, and differantial, relations in general" (14). The writing of prosthesis, Wills observes, is about "placement, displacement, replacement, standing, dislodging, substituting, setting, amputating, supplementing" (9).[7] My own application of concepts such as able-bodiedness and prosthesis to the Grimms' preface springs not only from the prosthetic nature of language that Wills identifies but also more specifically from the Grimms' metaphorical descriptions of the fairy tale as organic, healthy, alive, and embodied. I do not myself intend to use health and able-bodiedness as a trope for aesthetic considerations concerning the fairy tale; instead, my intent is to show that the Grimms themselves did this and to investigate here and in subsequent chapters what consequences this might have for their editorial interventions and for the portrayal of disability within their tales.[8] The Grimms view their tales as "healthy" partly because the epic nature of folk literature encompasses manifold depictions of the human experience—depictions that, in the preface to KHM1 (1812), are described as including disability.[9] Nevertheless, many instabilities surface in the preface's construction of the fairy tale and of the culture(s) that produced it as healthy and vigorous. The Grimms may conceive of the fairy tale and their editorial process as organically "whole" and able-bodied, but this is a construction that is just as unstable as the construction of human able-bodiedness.

The preface itself was written and amended over several volumes and was largely the work of Wilhelm Grimm.[10] From the beginning, Jacob and Wilhelm Grimm agreed on the rationale for the collection and the basic principles according to which the tales should be edited. While the preface, in its various printed versions, may have issued primarily from Wilhelm's hand, it is in this sense the intellectual product of both brothers. Both strove to maintain what they believed was the inner truth of the tales they edited. Nevertheless, Wilhelm was more concerned than Jacob with making the tales more appealing to a bourgeois audience, while Jacob was

more "scientific" in his approach than Wilhelm (Zipes, *The Brothers Grimm* 30–32). Wilhelm was largely responsible for the editing of the collection and of individual tales after 1812. Heinz Rölleke argues convincingly that Jacob was happy to keep the title page's attribution to both brothers in the editions that followed, since he was aware of his foundational role in the collection, but that he distanced himself from Wilhelm's tendencies to make the collection folksier, more oriented toward the pedagogy of children, and more bourgeois (KHM7 3:609). In the analysis that follows, I refer to specific passages and wording in the KHM prefaces as Wilhelm's work while assuming that the general sentiments in the prefaces were shared by both brothers.

Viehmann's Vigorous Gaze

The Grimms regarded genres such as the fairy tale and the legend as *Naturpoesie,* "natural" poetry that emanated from the soul of the people in contrast to cultivated literature (*Kunstpoesie*) produced by a sole author. Espousing Romantic conceptions of *Naturpoesie,* they viewed the fairy tale as in essence healthy, natural, vigorous, and organically whole. In the preface to the KHM, Wilhelm describes their collection as a "healthy and strong book" (KHM7 1:17)[11] in which poetry remains "alive," or "lively" (*lebendig*) (KHM7 1:16). In portraying their collection thus, he combats views of the fairy tale as a defective or incomplete genre that requires substantial augmentation or amendment in order to become true literature.[12] For example, he objects to those who in their own time have regarded fairy tales "merely as raw material from which to form larger stories" (KHM7 1:22).[13] Such views regarding the fairy tale were certainly not new to the nineteenth century. For example, Straparola's contemporaries had also found the fairy tale inferior to other genres (Magnanini 40). Instead of using the fairy tale as raw material for writing their own literary fairy tales (*Kunstmärchen*), the Grimms saw their editorial role as that of safeguarding or restoring the health and wholeness to tales that had been damaged or adulterated in transmission.

In describing the "living" and "healthy" poetry of the fairy tale, Wilhelm employs several botanical metaphors, such as the preface's opening image of the storm that destroys all but a few crops. But he also frequently

invokes the human body. For example, he compares the innocence and purity of their tales to children's bodies: like children, their tales have, "as it were, the same bluish-white, untarnished, shining eyes"[14] that are full-grown even in youth, whereas "the other limbs are still tender, weak, and unsuitable for the work of the earth" (KHM7 1:16).[15] In addition to describing the fairy tales themselves in such embodied terms, Wilhelm highlights the abilities and able-bodiedness of the rural peasants to whom the Grimms attribute the German fairy-tale tradition.

Indeed, Wilhelm portrays the tales in the KHM as "healthy" (*gesund*) in large part because they issued from what the Grimms portray as a physically and cognitively robust people. Perhaps the most striking example of this is Wilhelm's description of storyteller Dorothea Viehmann. In the preface to volume 2 (1815) of KHM1, he emphasizes that he and Jacob had obtained many tales in the volume from Viehmann, whom he describes in idyllic terms as a Hessian peasant storyteller. Scholars have differed over the degree of exaggeration or embellishment in the Grimms' efforts to portray Viehmann thus, with much of the debate centering around Viehmann's socioeconomic class and the impact of her cultural and linguistic heritage on the tales she told. The Grimms refer to Viehmann as a "Bäuerin" (farmer's wife or peasant woman), without clarifying that she was the wife of a tailor and the daughter of an innkeeper (KHM7 1:19). Some interpreters have viewed her as belonging more to the middle class than to the peasantry (e.g., Ellis 32; Dundes, "Nationalistic Inferiority" 159). Donald Ward points out, however, that the village of Niederzwehren (or Niederzwehrn), near Kassel, was a farming community at the time Viehmann lived there and that her husband's work as a tailor was so unsuccessful that the family lived in poverty (92). Another question has concerned the degree to which her tales were influenced by French fairy tales, since she was of Huguenot ancestry on her father's side. Ward argues, though, that Viehmann's first language was almost certainly German (91)—in contrast to John M. Ellis's claim (32)—and Heinz Rölleke has calculated that only about one-third of her tales reveal direct or indirect French influence ("New Results" 105).

While issues concerning Viehmann's class and Huguenot ancestry have been extensively discussed in recent scholarly literature, less

attention has been paid to Wilhelm Grimm's description of Viehmann's appearance and cognitive abilities and to the manner in which he uses this description to advance the Grimms' conception of the fairy tale as a genre and comment on their roles as editors and collectors. Wilhelm describes Viehmann thus in KHM2:

> Mrs. Viehmann was still vigorous and not much over fifty years of age. Her facial features had something sturdy, sensible, and pleasant about them, and she gazed clearly and sharply out of her large eyes. She retained the old stories firmly in her memory, and she herself said that not everyone had been granted this gift, and that many a person could keep nothing coherent. She recited her stories with thought, certainty, and an uncommon liveliness, and she took her own delight in the telling. She would first tell a tale freely, and then, if one wished, she would tell it again more slowly, so that with some practice one could write it down as she was speaking. In this way, much has been retained word for word and is unmistakable in its truth. Whoever might believe that there is, as a rule, slight adulteration in the transmission, a carelessness in preservation, and because of this an impossibility of longevity, that person should have heard how exact she always was in telling a tale and how intent she was on being accurate. When repeating a tale, she never altered anything substantial in it, and she corrected a mistake as soon as she noticed it, even in the middle of her telling. (KHM7 1:19–20)[16]

In a comparison of this passage in KHM2 with the same passage in KHM1 (1815), it is clear that a few words and phrases have been changed or omitted.[17] With regard to Viehmann's appearance and abilities, however, the only significant change is that Wilhelm deleted a line from KHM1 that indicated that she "was probably beautiful in her youth" (KHM1 342).[18] This line suggests that her beauty has faded, but she is nevertheless portrayed in both editions as having pleasant and sturdy facial features and a healthy constitution. Wilhelm's accentuation of Viehmann's vigorous constitution and pleasant appearance can be contrasted with descriptions of storytellers such as the goose-footed queen Berthe, who appears in French

legends as the patron of spinners and storytellers, and the ten ugly old women in Giambattista Basile's *The Pentamerone* (also known as *Lo cunto de li cunti*), published in 1634–36.[19] Whereas these storytellers are associated with ugliness, deformity, or disability, Wilhelm employs images of health and heartiness in his description of Viehmann. Viehmann's allegedly vigorous constitution becomes symbolic to the Grimms of the health of the German peasantry and its folklore, and this positive image is particularly important to them in light of their nationalist sentiments during and after the Napoleonic Wars (1799–1815).

Wilhelm's accentuation of Viehmann's sharp eyes is especially interesting. As Jacob Grimm claims in his "Lecture on Old Age" ("Rede über das Alter," 1851), blind storytellers have been particularly suited for the recitation of oral folk literature because "the power of one's memory rises unbelievably through inner contemplation and in the absence of distracting eyesight" (Grimm and Grimm, *Werke* 1:1:201).[20] He gives as examples not only the transmission of Germanic legends by blind storytellers but also the importance of blind storytellers in Serbian culture even in his own time; in addition, he points to the allegedly blind Ossian (whom he does not here identify as fictional) and to the blind bard of Chios. "Only a blind person," he asserts, "is actually capable, in the stillness of his soul, of nourishing and uniting the beams that radiate from folk poetry, as we imagine it; where seeing eyes later blend themselves in these beams, they easily taint them" (ibid.).[21] Jacob here implicitly endorses a compensation theory of disability, viewing blindness as conducive to extraordinary storytelling abilities. His overarching point in this passage, however, is his view that in previous times blindness was less of a hindrance than deafness but that in an age of print, deafness is less of a hindrance than blindness. If he envisions any of the famous blind storytellers from previous eras as deaf instead of blind, "then to me he would seem almost to be a lost man" (ibid.).[22] From a modern vantage point, Jacob's comparison of how disabling blindness and deafness are in various time periods is a striking testament to the social constructedness of disability.

Jacob nevertheless claims that sight is superior to hearing, describing the eye as "a lord, the ear a servant; the former looks around wherever it desires, the latter takes in what is brought to it" (Grimm and Grimm, *Werke*

1:1:199).[23] Nature, he continues, has therefore given sight a far greater range than hearing: an eyewitness can see something that an "ear witness" (*ohrenzeuge* [*sic*]) cannot hear, and artificial means cannot enhance hearing nearly as much as sight. He notes that through a telescope one can see a wanderer on a faraway path and even count the number of buttons on his jacket, but no such aid can enable the human ear to hear what the wanderer is saying. Jacob's assertion of the supremacy of sight over hearing is particularly interesting when one considers that he himself as a child had been blind for almost a week as a result of smallpox (Martus 43), a fact that he does not mention in his lecture. Beyond this, his assertion of the supremacy of sight is consistent with hierarchies of the senses that reach back to classical antiquity and find renewed expression in the Renaissance, the Enlightenment, and among the Grimms' Romantic contemporaries.[24] This assertion is also in keeping with fairy-tale portrayals, in which sight is mentioned far more than other senses because it is regarded as the sharpest sense and is associated with reason (Lüthi, *Fairytale as Art Form* 26).

It is presumably because of the alleged supremacy of sight and its association with cognitive ability that Wilhelm draws attention to Viehmann's eyes in his description of her. Viehmann was, of course, not blind, nor was she a rhapsodist from classical antiquity or a bard from the Middle Ages. Instead, she was, to the Grimms, an embodiment of the peasant folk culture to which they attributed the poetry of the fairy tale. They implicitly viewed the ruggedness of the storytellers and their culture as inseparable from the able-bodiedness of the tales themselves. The health of the fairy tale as a genre is linked to the robustness of the rural peasant culture that in the Grimms' view has spawned and sustained it. In keeping with associations of the eye with reason and the intellect, Wilhelm thus draws particular attention to Viehmann's large eyes and sharp, bright gaze, just as elsewhere in the preface he describes the childlike yet fully grown "eyes" of the fairy tale. These symbolic descriptions of Viehmann's eyes and the childlike eyes of the fairy tale point to both wisdom and innocence—and thus to the purity and truth that the Grimms find in *Naturpoesie*. In numerous KHM tales, moreover, a character's essential morality or immorality is delineated through descriptions of the character's eyes. In a surprising number of cases, these descriptions are the direct result

of Wilhelm Grimm's editorial changes, and thus they point to the special significance that he attached to ocular symbolism. In "The Frog King or Iron Henry," for example, the frog is transformed into a prince "with beautiful and friendly eyes" (KHM7 1:32), a description that first appears in KHM2.[25] Similarly, KHM1 does not mention that the wicked stepmother's biological daughter in "Little Brother and Little Sister" was "as ugly as the night and had only one eye" (KHM7 1:84).[26] And when the stepmother in this tale hears that her stepdaughter has become queen, she jealously tries to enable her biological daughter to usurp the stepdaughter's royal position. To do this, the stepmother magically transforms her daughter into a physical form identical to that of the stepdaughter except for the missing eye, since her evil magic cannot restore the eye to her biological daughter. In KHM2 and subsequent editions, the narrator mentions that the wicked stepmother "could not give her back her lost eye" (KHM7 1:85).[27] Just as the missing eye here becomes a marker of immorality, the witch's dim sight marks her otherness in "Hansel and Gretel." Here, the witch states already in KHM1 that her eyes are weak, but Wilhelm Grimm intensifies this in KHM6 by adding two passages: he inserts a line indicating that "witches have red eyes and cannot see far" (KHM7 1:105),[28] and he also justifies the witch's failure to notice that Hansel is sticking a bone, not his finger, out for her to feel by referring to her cloudy eyes. And in perhaps the most famous addition to the KHM with regard to eye symbolism, Wilhelm Grimm has doves peck out the wicked stepsisters' eyes at the end of "Cinderella" from KHM2 on.

As the above editorial amendments suggest, the Grimms' able-bodied aesthetics lead them (and more precisely Wilhelm) to endow exemplary characters with beautiful eyes and to diminish the sight of immoral characters, even to the extent of depriving a wicked character of one or both eyes. In such situations, their able-bodied aesthetics become directly ableist insofar as they perpetuate associations of able-bodiedness with virtue and disability with vice. Wilhelm's emphasis on ocular symbolism appears not only in many fairy tales in the KHM but also in his fairy-tale–like description of Viehmann's eyes in the preface. With her sharp gaze and intellect, Viehmann becomes almost like a fairy godmother whose seemingly magical ability to tell her tales with unfailing precision enables the

Grimms to succeed in their quest for more tales. Indeed, Wilhelm emphasizes that whenever she retold a tale, it was almost exactly the same as the first time she had told it to them; moreover, she tells her tales with an "uncommon liveliness" and acknowledges that not everyone possesses her gift for storytelling. His extolling of her vigorous gaze and extraordinary memory is in keeping with typical depictions of ability. Whereas disability is typically regarded as a bodily defect, ability often connotes "natural gifts, talents, intelligence, creativity, physical prowess" (Siebers 9). Ability, in other words, tends to be viewed as encompassing both physical and intellectual traits, whereas disability as typically used is always embodied.

The importance that the Grimms ascribe to Viehmann as an extraordinarily "abled" storyteller is confirmed by the frontispiece that first appeared in the second volume of KHM2 (figure 1). Drawn by the Grimms' brother Ludwig, the illustration depicts Viehmann gazing out of large eyes to her right. The wrinkles on her forehead and under her eyes convey her age. She is simply and modestly attired, with the only adornment being the two simple sprigs of flowers and leaves in her folded hands, which rest on a table. In its utter lack of ornateness, the illustration conveys an impression of naturalness, genuineness, and simplicity as well as a rusticity that is not coarse or base but instead is pure. By using the illustration as a frontispiece, the Grimms transform Viehmann into the symbolic embodiment of the tales that appear in the volume. With her authority as a storyteller, she in effect presides over the tales that follow. The flower sprigs in her hands are perhaps emblematic of the fairy tales that she holds in her memory, and they further accentuate the Grimms' organic conception of the fairy tale. Their naturalness is in keeping with the rest of the illustration. Indeed, the unpretentious sprigs give the impression of freshly picked wildflowers. They can also be symbolically associated with the few stalks of sown crops that have survived the storm of which Wilhelm Grimm speaks at the beginning of their preface and with the wreath of flowers that appears on the title page.

Although Wilhelm singles Viehmann out for praise in the 1819 preface, he notes there that the Grimms collected numerous other Hessian tales for KHM2. Here too, images of physical and mental vitality abound. He describes Hessians as possessing "a healthy, hardworking, and brave

FIGURE 1. Frontispiece depicting Dorothea Viehmann, with title page. Illustrations by Ludwig Grimm. Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen,* Vol. 2, 2nd ed. (1819). 26296.9*, Houghton Library, Harvard University.

disposition"[29] and refers to the "large and handsome stature"[30] of the Hessian men (KHM7 1:20). As a mountainous and agricultural region that is isolated from the major highways, he notes, Hessia possesses a rural culture that is characterized by an invigorating lack of unnecessary comfort and adornment. The land, the people, and the cultural production of Hessia are thus portrayed as wholesome and full of vitality.

Simi Linton observes that "any country whose history is being chronicled may mask disability in its populace in order to present an image of a 'healthy' state" (106). As the descriptions of Dorothea Viehmann and Hessian peasants suggest, a similar presentation of a "healthy state" appears in the KHM preface with regard to both the fairy tale and German culture. Before and during the Grimms' time, the cultural identity of the German-speaking lands and the value of the fairy tale as a literary genre had been looked down upon as unrefined and inferior. The Grimms respond in part by using the able-bodied aesthetics in their preface to promote the German cultural heritage and to combat views of the fairy tale as defective, incomplete, or substandard.

Human Mortality and the Immortality of the Fairy Tale

In accentuating the health of rural German peasant culture, the Grimms quietly de-emphasize the fact that they collected so many of their tales not directly from the peasants whose robust constitution they celebrate but instead from educated middle-class or aristocratic young women, including women from the Haxthausen, Hassenpflug, Droste-Hülshoff, and Wild families. The tales may have sprung from the hearty peasant culture that the Grimms praise but were transmitted to them largely by well-off, educated young women. Many of the variants that the Grimms consulted had been previously published, and particularly in later editions they relied on tales from printed sources.

But what further destabilizes the rhetoric of vitality in the preface is the ever-present specter of mortality. As we have seen, the Grimms point to the importance of preserving the tales at a time when so many oral storytellers are elderly and dying, and the preface begins with the description of a storm that destroys almost an entire crop. There is thus a parallel between the precariousness of the human condition and the precarious position of the orally transmitted fairy tale. The fairy tale is portrayed as a naturally healthy genre in its essence—that is, in its truth value and its poetry—but this essence must be transmitted. The fairy tale cannot survive unless it is orally transmitted and listened to or written down and read. In a letter to Savigny in 1811, Wilhelm Grimm was emphatic about the need for literature to be transmitted in order to survive and defended his translation of *Old Danish Heroic Songs, Ballads, and Tales* (*Altdänische Heldenlieder, Balladen und Märchen,* 1811) against Jacob's insistence that he should have instead published a critical edition. A poem does not exist in and of itself but instead exists only in relation to the human being, Wilhelm wrote to Savigny, just as the sun in effect does not shine when we have our eyes closed. If literature is not transmitted or, in the case of the *Old Danish Heroic Songs,* is not translated so that it can be understood, it too will in effect cease to exist (Grimm and Grimm, *Briefe der Brüder Grimm* 101).

Although Wilhelm and Jacob disagreed over Wilhelm's translation, they were in agreement about the status of the fairy tale. To the Grimms, the problem was not that the essence of the fairy tale was inherently

damaged or defective (as others who disdained the genre seemed to suggest) but that the transmission of this essence had been imperiled. We could almost compare this situation to Wilhelm's acknowledgment to Savigny in 1809 that he felt "the influence of the body on the soul" as he grappled with his physical ailments.[31] Similarly, the soul of the fairy tale was by nature healthy and pure, but the tradition of transmission had broken down, with the result that one's ability to appreciate the essence of the fairy tale was hampered. Editorial intervention had thus become necessary to make the tales "whole" again, although Wilhelm in particular also changed tales to enhance their appeal to a nineteenth-century bourgeois audience.

While the Grimms comment in general on the advanced age of so many storytellers at the beginning of their preface, it is significant that mortality encroaches even on their portrayal of Dorothea Viehmann as hearty and vigorous. A footnote coming immediately after the description of Viehmann's sharp eyes refers to the orphaning and illnesses suffered by her grandchildren and to her own illness and death on November 17, 1816, according to the footnote (KHM7 1:19). This juxtaposition of health and mortality is even more striking in the Grimms' personal copy (*Handexemplar*) of KHM1. In the margin to the right of the printed words "hat ein festes und angenehmes Gesicht, blickt hell und scharf aus den Augen" ("has a sturdy and pleasant face, gazes clearly and sharply with her eyes") is the handwritten comment "gestorben den 17. Nov. 1815 Abends" ("died on the evening of November 17, 1815"). Viehmann's death (here given correctly as in the year 1815) is thus recorded directly adjacent to the description of her lively gaze. In a letter to Jacob, moreover, Wilhelm wrote from Kassel on December 5, 1814, with regard to Viehmann: "Just think, our *Märchenfrau* [female teller of fairy tales] has been very ill, and recently came to me pale and shaking. She had taken ill from worry after her daughter came to her with her six children, who were left behind when their father died. I want to see if I can help a couple of them get into the orphanage, and would gladly give more to her" (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 384).[32] Wilhelm's desire to help Viehmann's grandchildren is particularly poignant, given his and his siblings' experience after the death of their father as well as their experience

after the death of their fifty-two-year-old mother on May 27, 1808, from a chest infection.

The celebration of Viehmann's vitality is thus tempered by the fact that she grew ill and died in the same year as the publication of the second volume of KHM1—the volume in which she is first mentioned by the Grimms. Moreover, at the same time the Grimms were working to ensure the survival of the fairy tale as *Naturpoesie,* Jacob's belief that he would not live long and Wilhelm's serious physical ailments also reminded them of their own mortality. Paradoxically, mortality and loss thus both inspired and yet also complicated the Grimms' efforts to preserve their tales for their own time and for posterity. They were inspired to collect fairy tales in part because so many tales had already been lost, yet this loss itself complicated their efforts to capture the essence of the fairy tale as *Naturpoesie*.

Taken from Hesiod's *Works and Days,* the motto of the KHM seems at first glance to ease this tension between mortality and immortality by emphasizing the immortality of folk literature, despite human mortality and the cultural threats to the oral tradition: "Sage vergeht nie ganz, die verbreitete, welche der Völker redende Lippe umschwebt: denn sie ist unsterbliche Göttin.—Hesiod, 763" (KHM7 1:10). If one were to look only at the motto as it appears in isolation in the KHM, one would probably assume that *Sage* should be translated into English as "legend" or "myth" and not, in its other connotation, as "rumor." In the context of the KHM and without reference to the actual passage in Hesiod's *Works and Days,* one might thus translate the German sentence as follows into English: "Legend never wholly disappears when spread by the people around whose lips it hovers, for it is an immortal goddess." But we must contrast this lofty translation with the Greek original and Hugh G. Evelyn-White's English translation:

> Φήμη δ᾽ οὔτις πάμπαν ἀπόλλυται, ἥν τινα πολλοὶ Λαοὶ φημίξωσι. Θεός νύ τίς ἐστι καὶ αὐτή.
>
> *Talk never wholly dies away when many people voice her: even Talk is in some ways divine.* (*Works and Days* 58–59)

The meaning of "talk" becomes clearer when we read these lines in the larger context of the sentences that precede them in *Works and Days*. Evelyn-White translates the passage as follows:

> So do: and avoid the talk of men. For Talk is mischievous, light, and easily raised, but hard to bear and difficult to be rid of. *Talk never wholly dies away when many people voice her: even Talk is in some ways divine.* (*Works and Days* 59, my emphasis)

The word "Φήμη" (*phéme*) employed by Hesiod, which is translated in German as *Sage* and by Evelyn-White as "talk," can mean "a voice from heaven, a prophetic voice: an oracle, an augury," "any voice or words, a speech, saying: also a song," "a common saying, an old tradition, legend, adage," or, like the Latin *fama,* "a rumour, report: hence a man's good or bad report, his fame, reputation, character" (*A Lexicon,* s.v. Φήμη). This last meaning is the meaning that Φήμη carries in the sentence from *Works and Days*. Read in context, the line is thus not nearly as edifying as it appears in the KHM, where it is isolated from Hesiod's explicit admonition to avoid rumor. Directly before warning his readers about rumor, moreover, Hesiod instructs them never to urinate or defecate in rivers or springs: "Never make water in the mouths of rivers which flow to the sea, nor yet in springs; but be careful to avoid this. And do not ease yourself in them: it is not well to do this" (*Works and Days* 59). Far from being lofty and godlike, the passage in *Works and Days* from which the KHM's motto comes is mundane and prohibitive.

This motto does not appear until KHM6 (1850) and is taken from Johann Heinrich Voss's translation of Hesiod's *Works and Days*. The Grimms possessed a copy of Voss's translation, published in 1806, in their library. They also possessed a copy of Hesiod's *Works and Days* in Greek in the edition published by Ludwig Dindorf in 1825. In the KHM preface, the German translation of this passage from Hesiod is virtually identical to Voss's translation; the only variation is that Voss has "Redende Lippen," while the Grimms use "redende Lippe." It is noteworthy that in the Grimms' personal copy of Voss's translation, the entire passage that forms the motto of the KHM has been underlined by hand in ink.[33] Voss's German translation of the passage conveys Hesiod's meaning accurately, and

in any case, the Grimms also had their copy of *Works and Days* in Greek. It is thus strange that Wilhelm Grimm chose this line from Hesiod for the KHM motto, because, when read in context, it does not fit with the Grimms' aims for collecting and publishing their tales. It is also strange that Wilhelm chose this motto relatively late, putting it only in KHM6 and KHM7. Was his own mortality becoming more evident to him at this time?

In short, though it might at first glance seem to be about the immortality and divinity of legends and myths, the motto chosen for the KHM is actually Hesiod's warning concerning the undying nature of rumor. This apparent misappropriation of Hesiod unintentionally destabilizes the rhetoric of immortality with which the Grimms attempt to prevent the dying out of the fairy tale in its traditional forms. One would *want* rumor and gossip to die out, but Hesiod's point is that unfortunately it does not; by contrast, the Grimms wish to preserve the fairy-tale tradition, but aging storytellers and the encroachment of *Kunstpoesie* are threatening its extinction.

If the motto is (mis)read as having to do with the immortality of folklore, it would fit in well with the Grimms' emphasis on the divinity of *Naturpoesie*. Indeed, they find *Naturpoesie,* to a far greater extent than *Kunstpoesie,* to convey the divine. In a letter to Savigny dated May 20, 1811, Jacob observes that there is "something divine"[34] in all older poetry, "because it is thoroughly the result of a whole people and must be recognized as having come not from one human being's mouth" (Grimm and Grimm, *Briefe der Brüder Grimm* 102–3);[35] this, he further notes, is one reason why it should not be tampered with. In another letter to Savigny, Jacob speaks of the brothers' belief in the "sanctity and truth" (141)[36] of the tales they have collected, and the Grimms also refer to the "benedictive power"[37] of their tales in the preface to KHM1 and in subsequent editions (KHM7 1:24).

The Grimms associate *Naturpoesie* with the divine in part because of its epic quality—a quality that no single poet, in their view, can achieve. In a letter to Savigny of October 29, 1814, Jacob asserts that a poem or novel can succeed only when the poet writes from his own life. Because the poet's individual experiences will necessarily take place at a certain

time and place, however, only a great poet such as Goethe will be capable of transforming the individual and particular into the universal. Whereas most poets show a lack of epic power, folk literature springs from the "warmth and midst of wholeness" (Grimm and Grimm, *Briefe der Brüder Grimm* 172–73).[38] Or, as the Grimms write in their preface to the KHM using a botanical metaphor, "The epic foundation of folk literature resembles the green that is spread in many shades through all of nature, and that satisfies and soothes, without ever tiring us" (KHM7 1:20).[39] Similarly, Wilhelm Grimm, in his essay "On the Essence of Fairy Tales" ("Über das Wesen der Märchen") refers to the "epic manifoldness" of the fairy tales in the KHM (Grimm and Grimm, *Werke* 2:1:349).[40]

Part of this epic manifoldness includes the portrayal of disability. Indeed, it is striking that in the preface to volume 1 of KHM1, the Grimms shed light on the interrelationship of the fairy tale as aesthetically able-bodied and the fairy tale's portrayals of disability. There, they imply that the fairy tale as a genre is "healthy," not despite but actually in part because of such portrayals. They refer to characters who lose an eye as a tear falls from it, to the Dummy who prevails despite being ridiculed as intellectually impaired, and to the brother in "The Six Swans" who retains a swan's wing even after regaining his human form. The Grimms see a moral truth in each of these fairy-tale examples of disability, and it is notable that they refer to this truth using a metaphor of botanical health: although the tales were not invented to give a moral lesson, such a lesson grows from them like a "a good fruit from a healthy bloom" (KHM1 58).[41] Similarly, Max Lüthi analyzes the remaining swan's wing in "The Six Swans" as being of both moral and aesthetic significance: this "tiny flaw" is aesthetically important as a visual symbol, indicating that the brothers in the tale have just barely escaped, while at the same time this flaw imparts the moral that there is no perfection in the human condition (*Fairytale as Art Form* 59). The passage of the Grimms' preface in which the examples from "The Six Swans" and other tales appear is nevertheless removed after the first volume. While it would be tempting to suggest that Wilhelm Grimm excised these references to disability because they did not fit in with the robust images of Viehmann and the peasantry that appear in the preface from the second volume on, in fact in the preface to KHM1 they

give other examples, unrelated to disability, of the moral lessons taught by fairy tales, and these examples too are removed.

The Grimms were in any case aware of the tension between mortality and immortality in their preface and in their overall project (notwithstanding Wilhelm Grimm's apparent misappropriation of Hesiod). They were motivated to collect fairy tales in great part because they realized that the oral tradition of transmitting the tales was dying out, and their project was thus one of preserving the fairy tale in the midst of potentially "mortal" modes of transmission. The question became, then, how to edit the tales in a way that would be restorative instead of corrupting.

Editorial Prosthesis

Although the Grimms associated folk literature with wholeness, universality, and divine inspiration, this of course does not mean that an individual fairy tale was complete in the form in which it existed at the time they collected it or that they regarded their collection itself as complete. On the contrary, the Grimms asked readers in their preface to the first volume of KHM1 to help them improve the volume by sending in authentic passages that would make the fragments in the volume whole (KHM1 61). They then stressed in the preface to KHM2 that what was incomplete or lacking in KHM1 had now been "made whole"[42] and that many of the tales in KHM1 now appeared "in better form"[43] and are told "more simply and purely,"[44] which they accomplished primarily by incorporating ("einverleiben") additions into KHM2 (KHM7 1:21). The Grimms further claimed to have omitted tales that were too foreign in origin or that had been corrupted by too many amendments. In the place of these tales, they noted, they added new tales, including some from Austria and Bohemia. The Grimms' scrutiny of corrupt additions to tales is not surprising, given that they also strove to identify such passages in other Germanic texts. For example, Jacob speaks of "unorganic additions"[45] to the *Nibelungenlied* manuscripts in a letter to Savigny of April 11, 1822 (Grimm and Grimm, *Briefe der Brüder Grimm* 309).

The Grimms' description of their editorial process in their preface is in keeping with main currents in nineteenth-century editorial theory. As Paul Eggert writes of nineteenth-century philologists:

> [They] aimed at putting texts of, say, biblical books and Shakespeare back into a more intimate relationship with the source of their divine or human inspiration. To restore was to restore life, or at least the simulacrum of it—including the appearance of organic unity. . . . The restoration of authorial intention and the elimination of corruption by others was seen as the editorial aim. (89)

Eggert also articulates the dilemma that editors face as they grapple with multiple and often incomplete versions of a text: "You know you are about to save one form of a particular line or phrase for the continuing attention of readers, but by doing so you will consign the alternative forms to the outer darkness" (11). The editor will thus inevitably have to sacrifice many variants and "can, at best, grant some percentage of the sacrificed ones a half-life of recognition by recording them in tables and other apparatus, which some dedicated readers will consult" (ibid.). This is indeed the Grimms' practice, for in the appendix to the KHM they discuss the tales in their collection and often summarize the plots or principal motifs of other variants.

Several of the Grimms' Romantic contemporaries were nevertheless dissatisfied with the Grimms' editorial practice in KHM1. Clemens Brentano, for example, was critical of both their editing of the tales and their notes in the appendix.[46] Brentano had himself earlier intended to publish a collection of fairy tales, and it was in contributing to his project that the Grimms had initially engaged in collecting tales. Brentano's project did not come to fruition, however, and the Grimms secured permission from him to publish the tales that they themselves had collected. In an unsent letter to Achim von Arnim, Brentano praised the Grimms' preface to their collection but acknowledged that he was quite disappointed with the tales and the appendix. The Grimms had remained too true to the form in which they had received their tales, Brentano insisted, and this had resulted in negligent, impure, and tedious narration. He could not fathom why the Grimms had not bothered to bring the bulk of their tales up to the quality of the Pomeranian tales collected by the Romantic artist Philipp Otto Runge, whose versions of "The Fisherman and His Wife" and "The Juniper Tree" appear in the KHM.[47] Brentano even compared the effect of the volume to dirty children's clothes: "If you want to display children's

clothes, you can do that with fidelity without bringing out an outfit that has all the buttons torn off, dirt smeared on it, and the shirt hanging out of the pants" (Steig and Grimm 1:309).[48] If the Grimms had wanted to present the tales in the state in which they collected them, Brentano claimed, they should have prefaced each tale with a psychological account of the child or the old woman who had told the tale to them so badly—an ironic claim in light of the fact that the Grimms collected the majority of their tales from young educated women, not old women or children.[49] Brentano maintained that he himself could have given better tellings of twenty of the best tales in the volume (or could have given tellings just as bad but told in a different way!). He and Arnim, Brentano insisted, were far superior in their editing of *Des Knaben Wunderhorn* (The Boy's Magic Horn), the collection of folk songs that they published in three volumes between 1805 and 1808. With regard to the appendix, Brentano asserted that the Grimms seemed to assume that the reader would know a good deal about the tales, because they had neglected to give much background information there. The appendix struck him as being like an assemblage of posthumously discovered notes that an heir had simply thrown together and published. Far more useful would have been a learned treatise on the fairy tale in general, "a physiology of the fairy tale" (Steig and Grimm 1:309)[50]—an interesting image in light of the Grimms' frequent use of bodily metaphors in describing the fairy tale and their collection.

It was in response to similar criticism that Wilhelm Grimm had written to Savigny in 1814 to explain that he and Jacob had not wanted to cut into a tale "with a critical knife"[51] where they sensed that the poetry was truly alive and of the people (Grimm and Grimm, *Briefe der Brüder Grimm* 187). Wilhelm's response to critics is also evident in the preface to KHM2, where he speaks at greater length than in the 1812 and 1815 prefaces about the Grimms' editorial practice and philosophy. No one doubts, he says, that "in all living feeling"[52] for a work of poetry there is a poetic shaping and reshaping, without which even a loyal transmission of a story would be "somewhat infertile and dead"[53] (KHM7 1:23); indeed, this is the reason that each region and each storyteller tells the same tale somewhat differently. He continues: "But there is, of course, a large difference between this half-conscious unfolding which, similar to the quiet growth of plants,

has drunk directly from the source of life, and an intentional alteration that arbitrarily ties and even glues things together. It is the latter that we cannot condone" (KHM7 1:23).[54] The editor or author who unnecessarily polishes or reworks a tale becomes Midas-like: "The practiced hand of such adaptations resembles the hand of the unfortunate one whose touch transformed everything, even food, into gold, and thus in the midst of wealth could not relieve hunger or thirst"[55] (KHM7 1:24). In short, amendments that are too radical or interventionist will make the fairy tale inanimate instead of restoring or preserving its innate vigor. The Grimms thus point to a tension between authenticity and artificiality, or between what I will refer to as organicist and mechanicist models of editorial intervention. Wilhelm compares the organicist model to the unfurling of a leaf or blossom, while the mechanicist model is akin to gluing bits of tales together.

Jacob Grimm had similarly warned against adversely affecting the health of a text in 1811 when he and Wilhelm quarreled over Wilhelm's translation of *Old Danish Heroic Songs*. Using a metaphor of disability to convey his rigid insistence that all translations are inferior versions of the original, Jacob claimed in a letter to Savigny that poetic goodness is "made lame" (*gelähmt*) by translations (Grimm and Grimm, *Briefe der Brüder Grimm* 105). More generally, he asserted that alterations to older poetry necessarily falsify it: "Every transposition and addition is thus a lie or an error, which certainly sooner or later must fall away again from where it attached itself" (102).[56] Although it is natural to want to tell and retell literature, he insisted, it is an entirely different thing to reshape it as one's own work—a stance that is repeated in the preface to the KHM, where the Grimms argue against those who view fairy tales only as raw material to be incorporated into new works of *Kunstpoesie*.

In their preface to the KHM, the Grimms acknowledge that in practice it is not always as easy as one might wish to adhere to an organicist model. They describe the difficulty involved in determining whether a certain passage is part of a tale's organic wholeness or an inauthentic addition, and they assert that developing the ability to make such determinations takes time and practice and requires attention and discretion (KHM7 1:21–22). But they were aware of the effect of not only others'

interventions on the text but also their own interventions. They were, in short, not so naive to think that their amendments would fully restore a tale to the state in which it existed at a particular time and place; while they strove to approximate the "truth" of a tale, they realized that complete accuracy could never be achieved. With regard to the second volume of KHM1, Wilhelm writes to Savigny in December 1814 that their intent has been to present the origin of poetry as a collective possession of the common people; this origin, however, cannot be seen by "mortal eyes,"[57] and "therefore, as with everything living, is full of mystery" (Grimm and Grimm, *Briefe der Brüder Grimm* 183).[58] Although commentators such as John M. Ellis and Alan Dundes have accused the Grimms of deliberately manufacturing "fakelore," the Grimms in fact endeavored to have their tales correspond with what they sincerely believed were the tales' original messages (Ellis 100; Dundes, "Nationalistic Inferiority" 159–60). But discerning this was a formidable and indeed in many respects impossible task. After all, each tale contains within it a multitude of voices, including the voices of the original creator(s) of the tale, intervening storytellers, the oral or written source from which the informant obtained the tale, and the informant herself or himself. As Jack Zipes has pointed out, the Grimms paradoxically "sought to recapture truths by changing and synthesizing different versions they collected over time" (*The Brothers Grimm* 32). The Grimms' combining and amending of variants into an "ideal" narrative is a feature of their contamination of the tales they collected. In folklore studies, to "contaminate" means "to mix different variants of a known tale to form either a new variant or an ideal tale type based on different variants" (31). In view of the Grimms' able-bodied conception of the fairy tale, we might designate their edited tales not only as contaminated texts but also—extending their embodied conception of the genre—as *prostheticized* texts.

Their conceptualization of the fairy tale as organic and alive and their principled use of a "critical knife" in editing their tales suggest that their editorial practice is akin to the work of a surgeon who attempts to suture a wound, excise a foreign object from a body, or prostheticize an organ or a limb that has failed. Although meant to restore, the Grimms' interventions can at best be only mimetic of what the tale might have been at a

particularly stage of its development, as they themselves know—just as a prosthesis is meant to function as but never actually is the limb or organ that it replaces. Moreover, the Grimms at times cut out passages that they view as corrupt, but in excising these previous amendments and adding their own, they in effect reprostheticize the text. The Grimms' personal copy of KHM1 is a fascinating testament to these interventions, with numerous handwritten additions and deletions in the text and the margins. The extant manuscripts and printed versions that they collected also bear witness to their combining and recombining of texts.

This prosthetic metaphor is also apt when one considers that the Grimms, in synthesizing different versions, at times make their editorial practice out to be more neatly organicist than is actually the case. That is, their interventions are not always as smoothly or "organically" restorative as they themselves suggest. "We have presented different narratives as one narrative in cases where they completed each other and there were no contradictions to cut out in uniting them," Wilhelm writes in the preface to KHM2. "In cases where they diverged, usually where each had its own particular traits, we gave the best one preference and preserved the others for the notes" (KHM7 1:22).[59] The tales in the following chapters exemplify each of these scenarios and show that in some cases their editing is far more radical than they suggest in the preface. As chapters 2 and 3 show, not only does the composition of these tales exemplify the Grimms' various modes of editorial surgery, but the tales themselves also thematize—and problematize—medical surgery and/or prosthesis. There are thus conceptual affinities between the Grimms' efforts to restore the tales they collected and the challenges faced by characters in the KHM as they attempt to restore the human body.

Chapter 2

The Simulacrum of Wholeness

Prosthesis and Surgery in "The Three Army Surgeons" and "Brother Lustig"

In the spring of 1809, Wilhelm Grimm traveled to Halle to receive medical treatment for his heart ailment from famed physician Johann Christian Reil (1759–1813). Wilhelm remained in Halle for several months, and in his correspondence with Jacob and others he speaks at length of his treatment there. Reil diagnosed atony of the heart muscle, although Wilhelm's condition has subsequently been assumed to be essential paroxysmal tachycardia, a condition characterized by a sudden acceleration of the heartbeat to two or three times its normal rate, lasting from a few minutes to several hours and accompanied by exhaustion and lightheadedness (Fairbrother 300; Martus 141–43). To strengthen what Reil believed was Wilhelm's weakened heart muscle, he prescribed a regimen of salves, pills, powders, baths, electric shock treatment, and magnet therapy. As Wilhelm relates to Jacob in a letter from May 1809,

> I have to take quite a bit of medicine. When I get up in the morning, I rub my throat at half past seven with a mercury salve, and after that I wash my chest with spirits. At 9 o'clock I take an extremely abhorrent powder that I receive each month when the

> moon is waning. Because it makes me feel so awful, I take a bitter essence half an hour later to restore my stomach and appetite, then at 11 o'clock Conradi's pills, and from 12 to 2 o'clock I wash my chest again and take the pills and essence, which this time makes me quiver with such a strong hunger, though my hunger is satisfied after eating just a little. At 4 o'clock pills and chest washing, and then pills and chest washing again before bed. This medical treatment costs me a lot, 25 to 30 talers already, because the spirits are so expensive and a prescription often comes to ½ Louisdor. (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 102–3)[1]

Wilhelm proceeds to note that Reil has suggested magnet therapy, and in a subsequent letter Wilhelm claims that the first time he wore a magnet, sewn into a black band and worn over his heart, it had strange effects: his heart beat irregularly, he felt a metallic taste in his mouth, and he grew dizzy, nauseous, and sweaty. Elsewhere, he relates that he must hold a very cold sponge over his heart while sitting halfway in hot water, a treatment intended to change the direction of his bloodstream (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 118). As he sits in the water, moreover, he is given electric shock treatment administered through a chain worn around his neck (113). He finds this shock treatment increasingly unpleasant and complains that it has made his skin blister; two other patients, however, have it far worse, for they scream and jerk terribly while being electrified (129).

Wilhelm's treatment may strike the twenty-first-century reader as not only ineffective and pseudoscientific but also even torturous and harmful. But Reil was a well-respected professor of medicine at the University of Halle and the official physician (*Stadtphysikus*) for the city of Halle. His impact on the field of medicine was considerable. He was not only one of the leading internists and physiologists of his time but is recognized today as one of the founders of the field of neurology and, in particular, as the originator in 1808 of the word "psychiatry" (*Psychiaterie*), a word he later shortened to *Psychiatrie* (see Binder, Schaller, and Clusmann). Wilhelm describes him thus to Jacob:

> He has a penetrating intellect, his speech is crystal-clear and strong, and he has a depth of speculation that one seldom finds united with intellect. He speaks slowly, but unusually sharply and clearly. With great pleasure I recently heard him speak of the epochs of the human life span and about the midnight standstill—a terrible and brazen stillness he observes in solitary regions between 12 and 2. While speaking of this, his voice is very mild and friendly.—I must continue to take his medicines; if I am not deceiving myself, I think at times I am somewhat better. I had a strange experience when he placed one of his hands on my bare chest and his other hand on my back, and then, after detecting my heartbeat, began to press just a little bit. I was overcome with great fear and could not stand it at all, such that he himself was surprised. (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 87)[2]

This description is thoroughly Romantic in its invocation of the stillness of the night and the terror that Wilhelm feels when Reil applies the slightest pressure to his chest. Just as Wilhelm's description of Dorothea Viehmann's sharp eyes and extraordinary memory in the preface to the KHM transforms her almost into a fairy godmother–like character, Reil too becomes somewhat of a magical helper figure to Wilhelm. One "seldom" finds the unity of speculation and intellect that Reil possesses. His speech is "unusually" sharp and clear, and despite his benevolence, his touch provokes a strange and terrified response in Wilhelm.

But there was no cure, magical or medical, for Wilhelm's heart ailment. Reil had hypothesized that glandular issues in Wilhelm's throat were a secondary cause of this ailment, and while he believed that he could remedy these issues, he had acknowledged to Wilhelm that the central heart ailment could be only ameliorated, not cured (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 123). Wilhelm maintains in his correspondence with Friedrich Carl von Savigny and Jacob in the late summer of 1809 that Reil's treatment, however unpleasant, seemed to be helping him. But his relief at feeling some improvement is tempered by his realization that he would never actually be cured. He continued to fear a recurrence of the terrifying episodes of tachycardia

that he had previously experienced. "I just always fear that it will return," he writes to Jacob in August 1809, "and how thankful I would be if God could prevent that, so that I would not have to lead such a fear-ridden life before I die" (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 138).[3] More optimistically, Wilhelm writes to Savigny of his happiness at being able to sleep peacefully and without terrifying nightmares again, now that his heart trouble has been somewhat alleviated. "I feel of course that I cannot fully be helped, and that I must die of it," Wilhelm notes, "but I am thankful to God with all of my heart for this improvement, under which I can once again live and work peacefully and with joy" (Grimm and Grimm, *Briefe der Brüder Grimm* 81).[4]

From a disability studies viewpoint, Wilhelm's description of living with his heart ailment is significant insofar as it reminds us to consider the lived experience of both disability (as socially constructed) and physical impairment. His correspondence in this period of his life makes clear that he suffered as a result of his bodily condition as well as from the ultimately ineffective and potentially harmful treatments that were prescribed for him in the sociomedical setting of the spa. First and foremost, however, Wilhelm's reactions to his medical treatment convey his religious paradigm for understanding disease and impairment. His many letters concerning his treatment in Halle indicate his appreciation of and respect for Reil, but the thankfulness that Wilhelm repeatedly expresses is to God. Wilhelm regards Reil as an extraordinarily skilled human doctor nobly attempting to cure his patient but always suggests that the cure itself, if there is any, is God-given.

A similar conception of the curing of disease or impairment frequently appears in the KHM, where human characters may be the deliverers but rarely the agents of cures. Some human characters are initiated into the secret rituals of supernatural healing, but they struggle to imitate these rituals correctly and at times perform them when they have been expressly forbidden to do so. In situations where human healers insist on curing the incurable, they are usually severely punished by supernatural forces. Unlike divine intervention, moreover, the human desire to be a healer is often portrayed as motivated by a desire for monetary reward or worldly acclaim. The tales thus portray a conflict between divine and

human will with regard to the curing of disease or impairment. Human characters can typically achieve at best a simulacrum of wholeness when attempting to heal or cure, whereas true wholeness is depicted as the provenance of God or other supernatural figures. Doctors in the KHM can cure relatively minor ailments, but full restoration is achieved only by means of hard-to-obtain magical substances or practices, such as magical water or the magical disassembling and reassembling of body parts. In "Hans My Hedgehog," a doctor successfully uses a salve to turn Hans My Hedgehog's black skin white (in a medicalization of a physical difference that the tale portrays as a defect); however, the central transformation of Hans My Hedgehog's half-hedgehog, half-human body into a fully human form is beyond any doctor's abilities and is instead associated with the supernatural. In "The Griffin," no doctor can cure the king's daughter, and it is only through a prophecy that the king learns that his daughter will be healed if she eats apples. In "The Stubborn Child," God expresses his dissatisfaction with the selfish child by having the child grow ill, and no doctor is able to save the child from death. The doctors in these tales are at best minor figures who are used principally to show the limits of earthly cures and thus serve as a contrast to supernatural magic.[5]

In fairy tales and folktales, "physical malady and disease fit naturally into the troubled world of the hero and other characters" (Hand 287), but doctors, it seems, do not. When they do appear as principal characters in the KHM, doctors or doctor-like characters tend to feature not in fairy (or "wonder") tales but in the humorous folktales known in German as *Schwänke*. While there are many KHM fairy tales in which a supernatural cure takes place in the absence of any doctor figure in the tale or the doctor plays a very minor role, this chapter explores "The Three Army Surgeons" and "Brother Lustig," two *Schwänke* that depict surgeons or would-be surgeons whose ability to cure or heal is quite limited.[6] These tales not only yield insights into various conceptions of impairment, disease, cure, and prosthesis in the nineteenth and preceding centuries but also bring issues to the fore that are remarkably similar to those faced by the Grimms in their editing of the KHM. While championing health and able-bodiedness as the ideal, tales in the KHM frequently suggest that this ideal is unattainable, at least without divine intervention. We can

compare this with the Grimms' efforts to restore wholeness to their tales as well as to their preference for organicist, instead of mechanicist, modes of editorial intervention. The Grimms realize that full textual restoration is impossible, since they can at best give only an approximation of what a tale might have been by following what they regard as the tale's poetic truth. Like the Grimms' editorial aims, Reil's Romantic medical philosophy is characterized by an emphasis on organic wholeness, with the role of the doctor being to enable the diseased body to return to a natural state of harmony and balance.[7] In view of this Romantic conception of medical intervention, it is perhaps not surprising that characters in the KHM who, like Reil, aspire to maintain the organic integrity of the human body are treated more benevolently than those who have a blatantly (and boastfully) mechanicist view of their medical role. Mechanicist views of disease and cure are, in a sense, portrayed as just as Midas-like as the too radical amendments of zealous editing, which Wilhelm Grimm describes in the preface to KHM2 as gluing bits of tales together instead of enabling a natural unfurling of the tale's organic form.[8]

"The Three Army Surgeons" and the History of German Military Medicine

"The Three Army Surgeons," a tale that the Grimms collected from Dorothea Viehmann, first appeared in the second volume of KHM1 and remained virtually unchanged in subsequent editions of the KHM. Because no manuscript version of Viehmann's tale exists, any changes that the Grimms made to the tale as told orally by Viehmann remain unknown, as is typically the case with other Viehmann tales in the KHM. Indeed, when in the preface to the KHM the Grimms emphasize Viehmann's uncanny ability to tell a tale the same way, almost word for word, each time she told it, they do so in part to suggest that her tales embody the unwavering poetic truth they so extol in folk literature, with no need for significant editorial reconstruction. We may greet this suggestion with some skepticism, but in any case the lack of a manuscript transcription of Viehmann's telling of the tale means that we cannot study editorial prosthesis in the text of "The Three Army Surgeons." The Grimms nevertheless comment on other variants of the tale in their appendix: in the appendix to KHM1,

they compare "The Three Army Surgeons" principally to a variant in the late thirteenth- or early fourteenth-century *Gesta Romanorum,* and in the KHM7 appendix they also mention the tale's similarity to a variant collected by Ignaz and Joseph Zingerle and published in 1854. In the *Gesta Romanorum* tale, two learned physicians compete with each other by taking out each others' eyes and healing them with a special ointment, but a crow flies off with one of the second physician's eyes, and the first physician substitutes a goat's eye for it. In the Zingerle tale "The Three Soldiers and the Doctor" ("Die drei Soldaten und der Doktor"), discharged soldiers gullibly allow a doctor to show off his skill by removing their arms, heart, and eyes, but the innkeeper carelessly leaves them out where the cat gets them, thus necessitating the substitution of organs from animals and a hanged thief. Viehmann's version is closer to the Zingerle tale than to the *Gesta Romanorum* tale, but alone among the tales the Grimms mention in their appendix, her version portrays army surgeons instead of physicians. This peculiarity is of striking significance to the tale's depiction of surgery and prosthesis.

When in Viehmann's version the army surgeons tell an innkeeper that one of them will amputate his own hand, another will rip out his own heart, and the third will rip out his own eyes, the innkeeper marvels over their purported ability to reattach or reinsert the hand, heart, and eyes—not realizing that they possess a special salve that causes severed body tissues to grow back together. Hand, eyes, and heart are removed, and a maid is entrusted with keeping the body parts in a cupboard overnight. "But the maid had a secret sweetheart who was a soldier" (KHM7 2:157),[9] the narrator says, and she forgets to close the cupboard door after giving her sweetheart something to eat. After the cat runs off with the body parts, the sweetheart helps the maid by substituting the cat's eyes, a hanged thief's hand, and a slaughtered pig's heart for the missing hand and organs. If the narrator's identification of the sweetheart as a soldier were taken out or if the sweetheart had a different trade, the plot of the tale would hardly be different. The sweetheart's status as a soldier has no bearing, for example, on his ability to procure the thief's hand, the cat's eyes, or the pig's heart. Only when viewed thematically in relation to the three army surgeons does it make sense that the sweetheart is a soldier.

Instead of the army surgeons operating on the soldier, the soldier in this tale in effect "operates" on the army surgeons, for it is he who substitutes the false body parts for their own.

The significance of this act, and indeed the significance of the tale's rather negative portrayal of the boastful army surgeons, can be understood in the context of the history of surgical practice in Germany and Europe.[10] Until the twelfth century, surgery in Europe was carried out almost exclusively by the church and in particular by monks. Church decrees issued in the twelfth and thirteenth centuries, however, forbade any surgical intervention into the body.[11] As a result of such decrees, surgery disappeared from the medical curriculum of the German universities in the thirteenth and fourteenth centuries, and surgical intervention was regarded with disdain by doctors and became the occupation of uneducated barbers working in public baths. These barbers were often stereotyped as dishonest and were variously associated with quack medicine and the occult. By the end of the thirteenth century, however, some blurring of the disciplines of medicine and surgery began to appear. Royal edicts enabled barbers to study their trade in their own schools, and the professions of surgeon and barber-surgeon came into being. These intermediary professions were a threat to doctors, as was the emergence of barber schools. In an effort to maintain their control of the medical profession, doctors began to give barbers instruction in anatomy.

In the middle of the sixteenth century, barber-surgery became a recognized trade and was later brought into the guild system. Barber-surgeons were typically the practitioners to whom the common people turned for medical service, although they also enlisted the services of quacks, sorcerers, and sow gelders for medical care. As barber-surgery became more professionalized, barber-surgeons came to occupy an intermediate position between these various mountebanks and the learned doctors; later, the common people would also turn to apothecaries for medical attention. Sow gelders and charlatans would often treat wounded soldiers and in some cases were pressed into military service as rudimentary medics by the state. Known in English as army cutters, they would follow in the wake of battles and extract payment from the wounded soldiers themselves,

since it was common practice to abandon wounded troops and provide medical care only to officers.

In response to the frequency of war, a new profession of military barber-surgeons emerged in Europe, which came to be known first in Switzerland and then elsewhere in the German-speaking lands as *Feldscherer* or *Feldscher.* Many of these army surgeons had begun as common cutters but had attained a high level of surgical competency through their experience treating the wounded on battlefields. Some military barber-surgeons, such as Ambroise Paré in sixteenth-century France, were responsible for the most important medical advances of their time, and Paré himself later became surgeon to the king of France. Until they mastered their craft, apprentice army surgeons would treat the common soldiers alongside sow gelders and other cutters, while experienced army surgeons would treat officers. German doctors, meanwhile, were known as *Mediker* or, if employed by public authorities, *Physici.* These physicians controlled the medical profession and its academic institutions, while practicing surgeons were of considerably lower status. Physicians' formal education was centered on theoretical knowledge and the treatment of internal disease through nonsurgical remedies. Since they did not perform surgery, their practical knowledge was limited; by contrast, surgeons could acquire vast empirical experience, particularly on the battlefield, but they had little if any formal education.

With regard to the training of barber-surgeons and the professionalization of their trade, the German-speaking lands lagged considerably behind other European nations. This can be attributed in part to the devastation wrought on German soil by the Thirty Years' War (1618–48) as well as to the fact that Prussia did not achieve a centralization of governmental power until much later than England and France. As a result, government sponsorship of military medicine did not occur in Prussia until the eighteenth century, and even then Prussian military medical care was considerably inferior to that in other European nations.[12] At the beginning of the eighteenth century, the distinction between surgeon and physician had begun to break down in other European armies, with army surgeons responsible in some cases for treating both battle wounds and internal disease. In Prussia, however, this general distinction

lasted well into the nineteenth century and meant that army surgeons continued to be relegated to a low status. Physicians remained primarily responsible for the treatment of disease among the officers, while barber-surgeons performed surgery. Some easing of this distinction can be seen in the Napoleonic Wars, by which point surgery had found its way back into academic medicine. For example, Wilhelm's doctor in Halle, Johann Christian Reil, served as inspector of field hospitals east of the Elbe River and was the director of field hospitals in Halle and Leipzig. Although a university medical professor first in Halle and later in Berlin, he treated wounded soldiers, most notably in the Battle of Leipzig (October 16–19, 1813). This battle was at the time the largest ever fought (and remained so until World War I), with a total of five hundred thousand soldiers involved in fighting and almost one hundred thousand casualties. In the hospital in which Reil treated soldiers wounded in the Battle of Leipzig, up to eight hundred soldiers died each day. Reil himself contracted typhus, although he believed that he had contracted it from a friend and not from tending to the ill soldiers (Marneros 1; Binder, Schaller, and Clusmann 1094). He died of typhus a month after the battle.

As the statistics from the Battle of Leipzig indicate, the Napoleonic Wars placed great demands on military surgeons. Every war since 1600 had resulted in a smaller percentage of casualties, because armies were able to respond to the escalating destructive power of modern weaponry by increasing the dispersion of troops. The Napoleonic Wars proved an exception, however, because the use of packed marching columns on the field led to an increase in casualties and also a spike in the number of amputees. Moreover, the surgical skills of most barber-surgeons were still too crude to respond effectively to the increased destructiveness of the Napoleonic Wars. At the dawn of the nineteenth century, most military surgeons "had not yet mastered ligature or the tourniquet, with the effect that amputation, the most common surgical procedure performed on the wounded, remained a traumatic and risky business" (Gabriel and Metz 147).

The riskiness of amputation during the Napoleonic Wars brings us back to the surgeons' amputation or removal of the hand, heart, and eyes in "The Three Army Surgeons." The Grimms would certainly have had the military medicine of the Napoleonic Wars in mind on hearing the tale: all

three of their younger brothers served in the army, and Jacob and Wilhelm frequently discuss the horrors of the war in their correspondence. In a letter of March 9, 1814, Jacob reports seeing an ill Bavarian soldier in Vandoeuvre begging for soup and also reports speaking in Troyes with three Prussian soldiers who had lain ill in a field hospital (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 272). Ten days later he writes again of the miserable circumstances with which the soldiers have had to contend: "One has to look more closely at what the soldier has to endure. Illness, hospital, and capture are really the worst of all" (280).[13] Jacob proceeds to speak of a wounded Austrian soldier whom people simply walked past without comforting as he lay dying in a road near Combeau-Fontaine and also mentions a pestilence that had arisen in Bar-sur-Aube because so many corpses remained unburied. For his part, Wilhelm writes to Jacob in April 1814 that their brother Ferdinand had been ill with fever for fourteen days but that Ferdinand nevertheless wished to rejoin his regiment. Wilhelm instructed Ferdinand not to do this, "because an illness in battle is the worst of all, and he is in any case frail" (298).[14]

The impact of the Napoleonic Wars on the Grimms can also be seen in the prevalence of tales about soldiers in the KHM as well as in Jacob's later observation that the preface to KHM1 (dated October 18, 1812) was written one year before the Battle of Leipzig (KHM1 51). With regard to "The Three Army Surgeons" in particular, it is certainly possible that Dorothea Viehmann's version of the tale was further influenced by the experiences of soldiers and army surgeons in the Napoleonic Wars (and in conflicts in preceding decades), although variants of the tale can be found centuries earlier. In short, although "The Three Army Surgeons" does not originate in the Napoleonic Wars, these wars would in any case have profoundly shaped the readers' understanding of the tale. Like the Grimms, soldiers and citizens in areas affected by the wars would have had direct knowledge of the injuries and illnesses borne by the troops.[15]

The fact that military medicine in the German-speaking lands was so inferior to that of other European nations would also have influenced an early nineteenth-century reading of "The Three Army Surgeons." In light of the persistent distinction in Germany at the time between physicians

and surgeons, readers would instantly have associated the army surgeons in the tale with the lower classes. The identification of the protagonists in Viehmann's version (unlike the *Gesta Romanorum* and Zingerle tales) as army surgeons not only reflects on their social class but also points to the types of wounds they would have been used to treating. The limb and organs that the three army surgeons remove from their bodies can be seen as symbolic of the effects of wounds sustained by soldiers in an age of firearms. Gunshot wounds to the chest, the eyes, and the limbs were all too common on European battlefields from the end of the fifteenth century on. The devastation wrought by firearms and movable cannons resulted in a rapid advancement in the sixteenth century in surgical techniques for amputating limbs as well as in the design of prostheses. Indeed, it is only with the advent of complex gunshot wounds at the end of the fifteenth century and the beginning of the sixteenth century that case evidence confirms elective amputation, through healthy flesh, to create a stump for a prosthetic limb (Kirkup 4). There is no mention of firearms in "The Three Army Surgeons," and of course injuries to the eyes, chest, and limbs could be sustained by sabers or other weaponry. The rise of military surgery—and in particular of amputation and prosthesis—in Europe from the late fifteenth century on nevertheless correlates strongly with the use of handheld artillery on the battlefield.

"The Three Army Surgeons" can thus be interpreted as a tale about the types of wounds—likely gunshot wounds—sustained in early modern warfare and first and foremost as a commentary on surgeons' inability to restore a soldier with such a wound to his previous able-bodied state, despite advances in surgical techniques and prosthetic technology. In the tale, the surgeons' removal of the hand, heart, and eyes and their (albeit unknowing) substitution of body parts that are not their own can be directly related to amputation and prosthesis. Although my analysis places "The Three Army Surgeons" primarily in the context of historical attitudes toward the amputation and prostheticization of limbs, it is important to stress that prosthesis can be theorized as far broader than its conventional associations with artificial legs or arms. As David Wills observes with reference to Ambroise Paré, surgery itself can be viewed as a prosthetic discipline insofar as the surgeon restores that which has

been taken away, cuts out that which is foreign to the body, and joins (or separates) flesh (241). Similarly, "The Three Army Surgeons" can be read as commenting not only on the actual prostheticizing of an amputated hand but also, with regard to the eye and heart, on the prosthetic nature of surgery in general—in this case, surgery that seeks to repair organs and limbs destroyed by gunshot wounds.

The surgeons' boastfulness concerning their ability to treat such wounds finds its counterparts in actual accounts in early modern Europe. In the seventeenth century, Richard Wiseman reported in *Severall Chirurgicall Treatises* that "As in truth there are such silly Brothers, who will brag of the many they have dismembred, and think that way to lie themselves into credit. But they that truly understand Amputation and their Trade, well know how villainous a thing it is to glory in such work" (420). Advances in prosthetic limbs had resulted in some early nineteenth-century surgeons claiming that there was no functional difference between the natural and the artificial limb—indeed that the prostheses were so advanced that the amputees "do not miss the loss of the limb at all,"[16] as surgery professor Carl Ferdinand Graefe claimed in 1812 (Graefe 18; see also Engelstein 225). But Graefe makes this comment specifically with regard to well-made prosthetic lower legs. He is far more pessimistic with regard to prostheses for legs amputated above the knee or for arms: "The artificial replacement in both of these cases will be such that the loss will be felt" (Graefe 18).[17] A prosthetic hand can be made to grasp an object, he continues, and he notes later in his treatise that Götz von Berlichingen had claimed that his iron hand was of more use to him in battle than the natural hand he had lost through cannon fire in 1504. Graefe also includes a description and an illustration of a nineteenth-century prosthetic hand and the manner in which it is attached to and worn on the body (figure 2). He nevertheless notes that a prosthesis for an arm amputated above the elbow will be at best only cosmetic.

Even when a prosthesis is highly functional, however, Graefe stresses that "the amputation of limbs is nevertheless a sad method to which the doctor resorts" (13).[18] In many cases, a gunshot wound does not actually necessitate the amputation of the limb, but the realities of the battlefield make amputation the only viable option. With diligent care the limb could

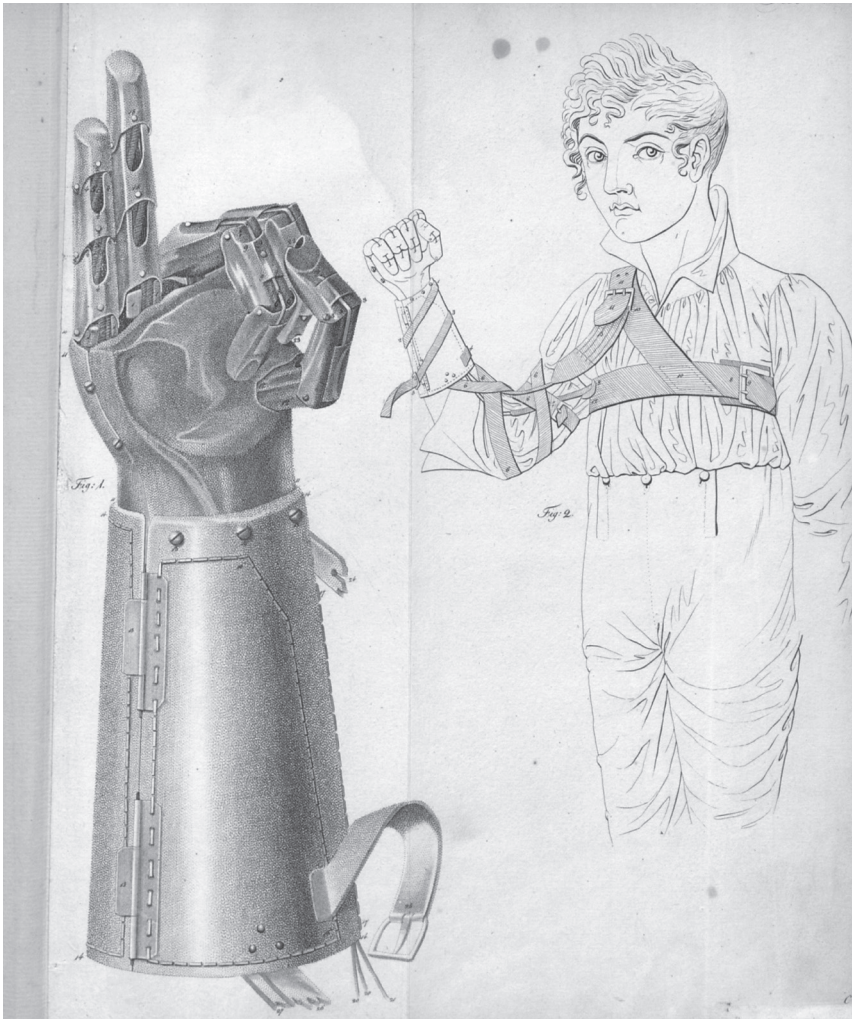

FIGURE 2. Man with an early nineteenth-century prosthetic hand. From Carl Ferdinand Graefe, *Normen für die Ablösung größerer Gliedmaßen nach Erfahrungsgrundsätzen* (Berlin: Hitzig, 1812). Courtesy of bpk, Berlin/Staatsbibliothek zu Berlin, Stiftung Preussischer Kulturbesitz/Art Resource, New York.

be saved, but on the battlefield such care cannot be given. Graefe mentions in particular transport issues that make amputation necessary: often a soldier would not have been able to be transported without having undergone amputation, because his wounded limb required immobilization to heal.

To enable the soldier to be transported to safer quarters, the limb had to be amputated. Amputation in these cases enabled a soldier to survive but at the cost of a limb that could otherwise have been saved. In other words, an organic approach (keeping the original limb) would have worked, but the realities of the battlefield make this impossible, so mechanical intervention through amputation and later prosthesis becomes necessary.

It is in any case true that mortality rates for soldiers undergoing amputations were declining in the late eighteenth and early nineteenth centuries and that prosthetic devices were becoming more comfortable and functional for amputees. "The Three Army Surgeons" nevertheless seems to reject any claim that the amputee will come to see his prosthesis as functionally equivalent to the natural body part it replaces. Whether influenced in this regard by the Napoleonic Wars or shaped primarily by earlier conflicts, the tale suggests that the experience of amputees was not one of fully restored functionality. After the soldier procures the dead thief's hand, the cat's eyes, and the pig's heart, the army surgeons reattach them to or reinsert them into their bodies by means of their special salve, not realizing that the limb and organs are not their own. At the beginning of the tale, the three surgeons boasted about the perfectly curative nature of their surgical abilities, but each one now has a strangely functioning prosthesis in place of his original body part.

Before the army surgeons realize that the body parts are not their own, they are celebrated by the innkeeper for their extraordinary skill. The innkeeper "marveled at their art and said that he had never seen the likes of it before, and that he would praise them and recommend them to everyone" (KHM7 2:158).[19] The innkeeper may here be seen as a representative of a society struggling to come to terms with the horrors of war—and in particular with the lingering effects of disabilities on war veterans—as well as a representative of a society that at the same time is fascinated with medical and technological advances. The innkeeper thus marvels at the apparent technical skill of the army surgeons, just as today the media routinely hail advances in medicine as "medical miracles." My purpose is not to suggest that such celebratory responses on the part of society, the medical profession, or the patient are misplaced; these are in fact responses that I have felt as a deaf individual with prosthetic

ears—cochlear implants that, when teamed with the external sound processors that I can attach to my scalp and outer ears, electronically reproduce sound and transmit it to my brain, enabling me to hear bionically despite being biologically deaf. Instead, my purpose is simply to point out, as disability studies scholars have, that these responses can at times mask the very real and ongoing needs of individuals with disabilities. By conceiving of a prosthesis as so natural that the amputee will not even miss the original limb or organ, one negates or de-emphasizes what may be a still very real impairment and ignores its potential physical, social, and psychological effects. One also risks perpetuating a rigid medical model, according to which the defect is lodged exclusively in the individual body instead of the body politic and thus must be individually cured. Once the defect is deemed cured by means of a prosthesis that is so natural that the individual will not miss his or her original limb, the problem, so it is suggested, is solved. This discourse of prosthesis has morphed into fantasies of the prostheticized individual as a superhuman cyborg—a being whose prosthesis is not merely equal to but even surpasses the functionality of a human limb or organ.[20] Although such fantasies are particularly prevalent in twentieth- and twenty-first-century discourses, even the Grimms' "How Six Made Their Way in the World" presents the prostheticized individual as possessing unusual abilities, as will be shown shortly.

Assumptions that prostheses can fully restore or exceed human functionality fail to consider that prostheses may be a source of physical pain to those who wear or use them. Instead, as Tobin Siebers states, "the ideology of ability requires that any sign of disability be viewed exclusively as awakening new and magical opportunities for ability" (63). Furthermore, if one focuses only on the prosthesis itself, one might fail to discern the broader contexts and implications of disability. Siebers considers the adjustments that a young soldier who lost an arm on the battlefield in the Iraq War might experience. Back home, he may struggle with the emotional aspects of adjusting to his injury and to society's stereotypes of disability. He might not like being seen with a hook-like functional prosthetic arm, but the more natural-looking prosthesis will not be as functional. He will probably not like being stared at, and he may begin to view himself with self-loathing. "The soldier has

little chance, despite the promise of prosthetic science, to return to his former state. What he is going through is completely understandable, but he needs to come to a different conception of himself, one based not on the past but on the present and future" (27). The claim that a prosthesis will restore full functionality to a soldier who has lost a limb on the battlefield may be intended not only to reassure a suddenly disabled individual that he will regain certain abilities but also to lessen public discomfort and ambivalence concerning disabled veterans, since the public may respond to these veterans with mixed feelings of admiration, revulsion, and shame. This is not only a twenty-first-century issue; it was also a pressing issue in the Grimms' time. At the time when the Grimms were collecting and editing their tales, European countries had for centuries struggled with swelling populations of disabled veterans, many of whom were forced to turn to begging, and government assistance remained limited at best.[21] In the KHM, characters who explicitly or implicitly represent the plight of disabled veterans appear in such tales as "The Worn-Out Dancing Shoes," "How Six Made Their Way in the World," "The Blue Light," and "Old Sultan."[22]

Like a soldier who loses a limb, none of the three army surgeons ever gets his original body part back. The soldier in the tale who procures the substitute body parts does so to help his girlfriend out, not to play an intentional prank on the army surgeons. So while the soldier is, in a sense, turning the tables on the surgeons by giving them a prosthesis rather than experiencing amputation and prosthesis himself, it is important to acknowledge that this is not his expressed motivation. With regard to prosthesis, it is nevertheless striking that the soldier endeavors to find replacement body parts that will simulate the appearance and function of the missing parts to the extent possible, even asking his girlfriend whether the one army surgeon is missing his left or right hand. The counterfeit body parts are thus prosthetic insofar as they simulate and substitute but also in the sense that their functionality is not fully comparable to the original body parts they replace. After the surgeons threaten to burn the innkeeper's house down if he does not compensate them monetarily for their loss, the innkeeper gives them what money he can. But of course this payment does not fully rectify their situation, as the last line of the tale

soberly indicates: "It was enough to last them their entire lives, but they would rather have had their original limbs" (KHM7 2:159).[23]

This conclusion is striking in its portrayal of monetary compensation for an acquired (although in this case self-inflicted) disability. Recent studies of disabled veterans have pointed to the degree to which disability legislation from the Vietnam War was predicated on what Brenda M. Boyle describes as "an original state of employability, so federal aid to people with disabilities was regarded as compensating for an 'abnormal' state of affairs: their inability to work, or make a living wage" (96). One problem with this monetary compensation model of disability (which dominated legislation until 1990) is that it "implies a norm, the departure from or loss of which requires restitution," as Rosemarie Garland Thomson observes, and another is that it limits "economic benefits to those who once qualified as 'able-bodied workers,' barring people with congenital disabilities and disabled women from economic 'compensation' because they could not lose a hypothetical advantage they never had" (*Extraordinary Bodies* 49). These twentieth-century problems are not the problems to which the end of "The Three Army Surgeons" draws attention. But it is interesting nonetheless that the tale invokes a model of monetary compensation, only to draw attention to its drawbacks. The army surgeons themselves demand compensation, but they would have rather had the functionality of their original body parts and the ability to engage in their livelihoods.

It is, in sum, one thing for Johann Christian Reil to treat Wilhelm "organically" with magnets, baths, pills, salves, and electric shock but another thing entirely for an army surgeon to treat a soldier with a gunshot wound that, whether because of the wound itself or the impossibility of trying to preserve the limb on the battlefield, necessitates amputation of a limb or the removal of an eye. War challenges the organic integrity of the body and makes mechanical intervention (and mechanical prostheses) necessary. The Romantic notion of the organic wholeness of the body becomes an ideal that the wounded soldier can no longer achieve—and also an ideal that the army surgeon with the thief's hand cannot achieve. No Romantic attempt to redirect the bloodstream or to restore bodily equilibrium will help him, and even the magic salve in the tale is ultimately of no use because—as in the chaos of the battlefield—circumstance intervenes

and the original hand is lost. This tension between the organic and the mechanical is of course present long before the Napoleonic Wars. David Wills observes with regard to sixteenth-century France that "the surgical interventions that made possible the wearing of modern prosthetic devices, for which the paradigm remains the artificial limb, brought into particular focus the competing discourses of the organicist and mechanicist conceptions of the human body, putting the machine into a close and uneasy relationship with the organic" (246). Ambroise Paré's amputations and prostheses in the sixteenth century "make explicit the very break that constitutes the human body; the mechanicist rupture that is its relation to and dependence upon the inanimate, the artificial" (ibid.). Unlike a typical inanimate prosthesis, however, the replacement parts the surgeons unknowingly receive are organic. In a general sense, it makes little difference whether the replacement hand is a mechanical prosthesis (such as a hinged wooden or iron hand) or the thief's hand; in either case, the hand does not operate fully in the way the original hand did, and the army surgeon who receives it has little if any control over it, as is shown when the hand grabs money against his will. Moreover, whether or not the "living" hand, heart, and eyes are meant as particularly terrifying representations of inanimate prostheses, readers would almost certainly have associated the severed hand in particular with images of amputees with prosthetic limbs. But the fact that the prostheses in "The Three Army Surgeons" are "alive" (or brought back to life) further heightens the tale's portrayal of the monstrous and might even suggest an interrelationship between the organic and the inanimate. Wills notes that the many (organic) monstrous births described by Ambroise Paré in his works "share the same discursive space" as the amputees wearing Paré's (mechanical) prosthetic devices and insightfully traces the manner in which prosthesis influences conceptions of the monstrous not only in Paré's works but also in nineteenth-century works such as E. T. A. Hoffmann's *Der Sandmann* (242). The interrelationship of the prosthetic and the monstrous is similarly thematized in "The Three Army Surgeons." These "live" prostheses may also anticipate what Marquard Smith and Joanne Morra describe as the high postmodern "fear of technology's invasion and infiltration of the body" (6), or what

we might compare with science-fictional imaginings of bionic body parts coming alive and turning on the human beings whose bodies they inhabit.

Aside from recalling prostheses as conventionally defined, "The Three Army Surgeons" may also bring to mind organ transplantation. As Lawrence S. Thompson has noted, the central motif in "The Three Army Surgeons" and related tales has increased in popularity since the twentieth-century advent of successful organ transplantation (3:746). In a tale that originated and was written down long before the transplantation of human organs or of animal tissues such as pig heart valves, the concept of such transplantation is nevertheless portrayed as monstrous. Transplantation might have been imagined as a superior alternative to the prosthetic legs and arms of early modern Europe, but "The Three Army Surgeons" seems to suggest that any prosthesis—organic or mechanical—will lack the functionality of the original body part that it replaces. And whereas the reattachment of severed limbs has been an occasional medical reality since the 1960s, "The Three Army Surgeons" presents such reattachment as a fantasy—something boasted of that does not actually occur. This is ostensibly because the cat runs off with the body parts, but the tale nevertheless suggests that the boastfulness of the surgeons concerning their ability to heal is ultimately naive. Like the soldiers on whom they would have performed amputations on the battlefield, the army surgeons "didn't get back what was ours" (KHM7 2:159),[24] as the surgeon with the cat's eyes remarks. This surgeon claims that the innkeeper has deceived them, but there is also a sense in which the surgeons' boastfulness about their art is itself deceptive.

Indeed, part of the surgeons' hubris lies in their attempt to rebrand as "art" something that will always necessarily be mutilation, however necessary it is to save a wounded soldier's life. The word "art" (*Kunst*) appears twice in the opening lines of the tale as a descriptor of the surgeons' trade and skill. Used to connote a profession, talent, or ability, "Kunst" frequently appears in the KHM to refer not only to the medical profession (e.g., in "The Godfather") but also to other trades (e.g., in the "The Two Travelers" and "The Four Skillful Brothers"). The term is also used to refer to occult magic, as in "Snow White," "The Six Swans," and "The Lettuce Donkey." "Kunst" can thus refer in the KHM to skilled trades and

professions or to the sinister magic of witches and sorcerers. In "The Three Army Surgeons," "Kunst" seems at first glance to refer only to the trade of army surgeon, but it soon becomes clear that the surgeons' art is far more grotesque than initially indicated. "Art" in the tale becomes artifice. The surgeons' mastery of this art is portrayed ambivalently as something to boast about and marvel at yet also something monstrous and terrible. A similar ambivalence can be seen in early nineteenth-century discourse concerning amputation and prosthesis. As Stefani Engelstein observes:

> The continuing ambivalence towards amputation can be seen not only in the word "Verstümmelung" [mutilation], which crops up in nearly every work on amputation from this time period, but also in the reference to the procedure as a "Kunstakt" [artistic act], a word whose connotations aptly play on the artificiality of the intervention as well as the skill of its practitioners. (232)

As a humorous folktale, or "Schwank," it is not surprising that "The Three Army Surgeons" presents prosthesis and organ replacement in a negative light by making a mockery of the boastful surgeons and their "art." Far more positive by contrast is the medieval legend of the patron saints of surgery, St. Cosmas and St. Damian, amputating the cancerous leg of a Christian and miraculously replacing it with the leg of a Moor who had died (Kirkup 143). Even here, however, the transplanted leg is marked as visibly different insofar as paintings of the miracle show a black leg grafted onto a white patient. There is thus even in this saintly legend no cure that completely restores the original state of the body. There is always a functional or visible difference between the original body and that which prostheticizes it.

We nevertheless do not need to look beyond the KHM to the legend of St. Cosmas and St. Damian to find a less monstrous vision of prosthesis than that presented in "The Three Army Surgeons." The KHM itself presents prosthesis more positively in its portrayal of the runner in "How Six Made Their Way in the World," a tale that, like "The Three Army Surgeons," was told to the Grimms by Dorothea Viehmann. Added to KHM2, "How Six Made Their Way in the World" depicts the runner as one of the five extraordinary men whom a discharged soldier rounds

up to help him revolt against the king. Able to run on two legs as fast as birds fly, the runner unbuckles one of his legs when he does not wish to run so swiftly. This image of a leg that can be detached from one's body clearly suggests prosthesis, and because the tale begins and ends with a reference to the military, the runner may represent a soldier who has had a leg amputated; indeed, illustrations of the tale tend to depict him in a soldier's uniform.[25] What makes the detachable leg so striking in "How Six Made Their Way in the World" is the fact that it did not appear in Viehmann's version of the tale. As the Grimms explain in their appendix, her version instead depicted a man who ran so fast that he attached a cannon to his leg to slow himself down. The Grimms found the description of the detachable leg in a version of the tale from Paderborn and preferred it to the image of the cannon. In substituting the detachable leg for the cannon, they prostheticize the tale, making it more directly related to disability than otherwise would have been the case. The cannon might arguably serve as a visual reference to war and its destructive capacity, but the detachable leg is a more powerful visualization of the bodily effects of this destruction.

Taken at face value, the runner is so extraordinarily able-bodied as to be disabled; his swiftness on two legs becomes a hindrance to him.[26] If it is true that he is meant to represent an individual with a prosthetic leg, the tale thus presents a fantasy of a prosthesis that yields superhuman abilities. The runner becomes a cripple and, because of his extraordinary prosthetic leg, a supercripple—a term that refers to exaggerated portrayals of disabled people as having talents and abilities that even nondisabled people do not possess. Achim Hölter sees in the runner a representative of disabled Prussian guards who were given employment as royal messengers, or "runners" (240). This is an interesting possibility but seems to contradict the tale's theme of taking revenge on the king for his failure to support discharged soldiers. In any case, one concrete reference to wounded soldiers appears toward the end of the tale, when the six men have mercy on a sergeant with nine wounds whom the king has sent to do battle with the men. If indeed the runner represents an amputee who lost his leg in service to his country, it is not surprising that he and his comrades spare the wounded sergeant while fending off the rest of the army.

There is, then, a subtext to the tale that points to the wounding of bodies in war and society's failure to support disabled veterans. Although the runner's leg is portrayed far more positively than the prostheticized eyes, heart, and hand in "The Three Army Surgeons," both he and the army surgeons are portrayed as freaks, and the runner's banding together with other freakish characters to revolt against the king suggests that he has been a marginalized figure whose extraordinary (dis)ability has cast him as Other. Similar to the functionality of the monstrous prostheses in "The Three Army Surgeons," moreover, the detachable leg is presented as a potential hindrance to the runner in everyday life. He may be successful in turning this hindrance into an advantage when he and his comrades rise up against the king, but on the whole his superhuman ability is portrayed as something that he must literally *disable* by unbuckling the leg. "How Six Made Their Way in the World" might present a more wished-for view of prosthesis than the monstrous view presented in "The Three Army Surgeons," but neither tale depicts prosthesis as a restoration to a former state.

The Brothers Grimm and "Brother Lustig"

Like "The Three Army Surgeons" and "How Six Made Their Way in the World," "Brother Lustig" takes place after a war and thematizes amputation, although in "Brother Lustig" this amputation entails cutting the limbs off of a dead body in order to magically resurrect it. The tale first appeared in KHM2, where it was substituted for "The Blacksmith and the Devil." The Grimms removed "The Blacksmith and the Devil" from the KHM because of its similarity to "Gambling Hans," a tale they introduced in KHM2 directly after "Brother Lustig." From 1822 on, "The Blacksmith and the Devil" was included in the notes to "Gambling Hans" in the appendix. The history of "Brother Lustig" in the KHM thus illustrates the substituting and rearranging of tales that the Grimms practiced in KHM2 and subsequent editions. "Brother Lustig" is also one of the Austrian tales to which Wilhelm Grimm refers when, in the preface to KHM2, he mentions that Austrian and Bohemian tales have been added to the collection.

The Grimms obtained "Brother Lustig" from the librarian, bookseller, and later Redemptorist lay brother Georg Passy (1784–1836), who had collected it and "King Ironhead" ("König Eisenhütl") from an old woman

in Vienna around 1815.[27] Whereas the manuscript for "King Ironhead" is in the Grimms' archives in the Staatsbibliothek zu Berlin, the "Brother Lustig" manuscript is missing. While it is thus impossible to judge how closely they followed Passy's version of "Brother Lustig," the Grimms nevertheless acknowledge one main change that they made to it. In the appendix to the KHM, they explain that Passy's version did not contain the episode in which St. Peter attempts to get Brother Lustig to confess to having eaten the lamb's heart by having the water of a stream rise up to his neck and almost drown him. Although they viewed Passy's tale as "the most complete and the liveliest" (KHM7 3:141)[28] of all the variants with which they were familiar, they took the water episode from a shorter variant from Hessia and incorporated it into Passy's tale. "Brother Lustig" is thus also a fitting example of the manner in which the Grimms merged or prostheticized tales to form what they believed was a complete and poetically whole narrative.

Disguised first as a beggar and then as a discharged soldier, St. Peter repeatedly begs for rations and money from Brother Lustig, himself a discharged soldier. After Brother Lustig has nothing left to give, he suggests that St. Peter go begging with him, but St. Peter instead insists that his knowledge of "doctoring" (*die Doktorei*) will sustain them. In this way, the tale gestures toward military surgery although not nearly as explicitly as "The Three Army Surgeons." Because of his own military background and St. Peter's soldier disguise, Brother Lustig must certainly assume that St. Peter's "doctoring" has to do with the surgery performed by army surgeons on the battlefield or in military camps; as a common soldier, Brother Lustig's only experience with "doctoring" would presumably be in this context. In any case, although St. Peter offers to share half of what he earns from his medical work, he refuses to accept payment after healing a deathly ill man, and when Brother Lustig insists that they accept the gift of a lamb, St. Peter refuses to carry it. Tired of carrying the lamb on his shoulders, Brother Lustig later suggests that they pause and cook the lamb, to which St. Peter replies, "That's fine with me . . . , but I can't handle cooking" (KHM7 1:395).[29] The word that St. Peter uses here is "Kocherei" (cooking, cookery), and it forms a thematic opposition to the "Doktorei" (doctoring) of which St. Peter speaks earlier in the tale. Whereas *Doktorei*

is equated with healing, *Kocherei* involves slaughtering and dismembering and thus brings to mind the "great war" in which Brother Lustig participated before being discharged. Brother Lustig proclaims his ability to cook and, while St. Peter takes a walk, slaughters the lamb, builds a fire, and cooks the meat.

Scholarly interpretations, including the Grimms' comments in their appendix, tend to emphasize Brother Lustig's subsequent eating of the lamb's heart and lying about it to St. Peter. It is indeed significant that Brother Lustig tries to cover up for having eaten the lamb's heart by claiming that lambs do not possess hearts, to which St. Peter replies that the lamb, like other animals, does of course have a heart. This seems to be an obvious reference to Christ as sacrificial lamb, and indeed a Silesian version of the tale called "How Judas Ate the Heart of the Lamb at the Last Supper" ("Wie Judas beim letzten Abendmahle das Herz des Lammes aß") depicts Christ instead of St. Peter and Judas Iscariot instead of Brother Lustig (Bolte and Polívka 2:150). In some variants, however, Brother Lustig eats a chicken liver, while in others he eats the lamb's liver. In any case, my interpretation focuses not on Brother Lustig's transgression of eating the lamb's heart and lying about this act but instead on his usurpation of St. Peter's divine *Doktorei* later in the tale. Brother Lustig's eating of the heart is nevertheless important to my interpretation insofar as it sheds some light on why he later usurps St. Peter's medical role: it is only after Brother Lustig eats the lamb's heart that he begins calling St. Peter "Bruder" ("brother") and "Bruderherz" ("brother heart") in the KHM version.

This suggests that on some level Brother Lustig now (incorrectly) sees himself as St. Peter's blood brother—as a comrade to whom he has sworn brotherly allegiance. That Brother Lustig might see St. Peter as such a brotherly companion is in keeping with other plot elements: Brother Lustig has not only given St. Peter bread and money but also agreed to go begging with him. As the Grimms remark in their essay on Hartmann von Aue's medieval narrative poem *Poor Heinrich* (*Der arme Heinrich,* ca. 1190), "*Heartbrother* is also a significant expression that means the same thing as *Bloodbrother*" (Grimm and Grimm, *Hartmann von Aue* 186).[30] They further observe that the traditional drinking or mixing of blood was still practiced

in their own time among students as a ritual for becoming blood brothers. As examples of blood brotherhood in KHM tales, they give "The Brothers Wassersprung" and "The Golden Children"; a handwritten comment in the margin also refers to the tale "Faithful Johannes" (189).

"Brother Lustig" is, of course, a *Schwank* and as such focuses on folly: if Brother Lustig does see St. Peter as a blood brother, the point is that he does so mistakenly or even cheekily. Although he has shared food and money with St. Peter, Brother Lustig does not share the heart with him, nor does he drink St. Peter's blood or have St. Peter drink his own but instead ingests only the lamb's blood. If the lamb is read as symbolizing Christ, however, there would be a further symbolic association of St. Peter with the lamb. Because it is only after eating the heart that Brother Lustig addresses St. Peter as "brother" and "brother heart," some symbolic association of this nature is clearly taking place. If Brother Lustig sees himself as a sort of blood brother to St. Peter, it is not surprising that he tries to imitate St. Peter's healing; after all, the Grimms say of blood brothers in their comments on *Poor Heinrich* "that such friends would really see themselves as like each other in everything" (Grimm and Grimm, *Hartmann von Aue* 186).[31] Brother Lustig's attempt to imitate St. Peter's divine healing could thus be interpreted as his misguided conception of himself as St. Peter's equal. Read in this way, Brother Lustig endeavors to elevate himself to the level of his companion who, unbeknownst to him, is a saint. But whereas a saint can imitate the healing abilities of Christ, ordinary human beings cannot. With regard to medieval depictions of saints' healing powers, Irina Metzler insightfully observes that "after a fashion, saints *are* imitators of Christ in their healing function," and she argues that this imitation "is precisely what distinguishes the saint from the 'ordinary' physician, who can only cure the mundane afflictions, but cannot perform 'miracles.' Medieval saints are therefore transcenders of nature, while the physician has to work with nature" (138).

The plot shows Brother Lustig's attempted imitation of St. Peter only after first detailing St. Peter's ability to resurrect the dead. On coming to a kingdom where an ill princess has died, St. Peter explains that he not only can cure illness but can also bring the dead back to life. He requests a large kettle, cuts all of the dead girl's limbs off, and cooks them in the boiling

water until all the flesh has fallen off the bones. He then lays the skeleton out on a table, puts it back together in its natural order, and calls on the princess to rise in the name of the Holy Trinity. Here, *Kocherei* becomes *Doktorei:* St. Peter has dismembered the body and cooked it, but he has done so in order to put it back together and restore life. This can be contrasted with a tale such as "The Juniper Tree" in which, as Isabella Wülfing has observed, the stepmother's dismembering and cooking of her stepson are further evidence of her wickedness and are not, as in "Brother Lustig," necessary steps to bring the dead back to life (99). Similar to "The Juniper Tree," in "Fitcher's Bird" it is the evil sorcerer who dismembers (but does not cook) the bodies; there, the bride brings her two murdered sisters back to life upon putting their limbs back into the correct order. Significantly, the Grimms viewed "Fitcher's Bird," like "Brother Lustig," as a tale that thematizes disease and cure, albeit in a more sinister way. Commenting on "Fitcher's Bird" and the closely related "Bluebeard" in the afterword to their 1815 edition of Hartmann von Aue's *Poor Heinrich,* the Grimms maintain that Bluebeard's oddly colored beard is indicative of illness and that, like the sorcerer in "Fitcher's Bird," his murdering of women is an attempt to cure his illness with their blood. Dismemberment of another's body in "Fitcher's Bird" thus represents a character's wicked desire to cure himself with the dismembered human's blood, whereas in "Brother Lustig" it is the means to cure and resurrect an individual who has died as a result of illness.

But in "Brother Lustig" this cure works only when it is St. Peter doing the dismembering. After St. Peter goes his own way, Brother Lustig attempts to imitate his *Doktorei* on coming to a kingdom where the princess has died. Since the king has heard that a traveling discharged soldier has the ability to bring the dead back to life, he believes Brother Lustig's claims that he can resurrect the princess. Given the backdrop of war in "Brother Lustig," these claims are striking: a discharged soldier—someone whose former occupation was killing and maiming others in order to help his comrades and his country to prevail in war—now allegedly has the ability to bring the dead back to life. Brother Lustig's purported healing ability (which is really St. Peter's) can in this sense be compared with the amazing healing "art" that the three army surgeons boast of, whereby

even gouged-out hearts can be restored to the body. But as in war, Brother Lustig can only wound and slaughter, not make whole. He has a kettle of water brought to him, dismembers the body, and cooks the limbs until the flesh falls off the bones. But he lays the bones out in the incorrect order, and when he calls on the princess to arise in the name of the Holy Trinity, nothing happens. Again disguised as a discharged soldier, St. Peter enters through the window and chastises Brother Lustig for arranging the bones in the incorrect order. Warning that Brother Lustig must never again attempt to bring a human being back from the dead and must not accept any reward from the king, St. Peter rearranges the bones, resurrects the princess, and exits through the window.

On the face of it, "Brother Lustig" is a lighthearted *Schwank* about a good-natured character who, despite his shortcomings, gets away with lying to St. Peter and disobeying his various commands. But on a deeper level, the tale is quite disturbing and even nightmarish if read against the backdrop of the "great war" to which the first sentence refers.[32] Brother Lustig's alter-ego companion St. Peter avoids all killing: he takes a walk while Brother Lustig slaughters the lamb, and although he allows the water to rise up to Brother Lustig's neck to try to make him confess to eating the heart, he does not let Brother Lustig drown. Moreover, St. Peter, who purports to be a soldier, can dismember people, but somehow he also has the ability to make them whole again. Brother Lustig tries to imitate his companion but to no avail. He cannot transform *Kocherei* into *Doktorei*. Could he have succeeded in bringing the princess back to life if he had placed the bones in the correct order? Could the surgeons in "The Three Army Surgeons" have succeeded in reattaching or reinserting their original body parts had the cat not run off with them? Both tales suggest that such miraculous cures are not the proper pursuits of human healers. Whether because a cat runs off with body parts or a character cannot remember the correct order for rearranging limbs, humans in these tales prove incapable of imitating or performing superhuman cures.

Brother Lustig's transgressions grow still greater when he disobeys St. Peter's injunction against collecting money and allows the king to fill his bag with gold. St. Peter meets him at the gate and scolds him for his disobedience, but he nevertheless gives Brother Lustig a bag that has the

magical power of containing whatever Brother Lustig wishes it to contain. When at the end of his life he is turned away from hell, he journeys to the gate of Heaven, but St. Peter refuses to let him in. Disingenuously insisting that St. Peter at least should have his magic sack back, Brother Lustig slides the sack through the bars of the gate. He then wishes himself in the sack, and St. Peter has no choice but to let him in. If wishing himself in the bag is interpreted as a return to a wombian state, this is the only human action in the tale that effects a restoration to origins. The human condition in "Brother Lustig" is portrayed as one of incompleteness and deterioration, which only miraculous intervention can cure. Able-bodiedness is fleeting and illusory.

Indeed, throughout the tale Brother Lustig has the power only to divide and dismember, not to heal and make whole. He divides his money and his bread to give portions to St. Peter, slaughters the lamb, and dismembers the princess's dead body. Forgetting to put the limbs in the correct order, however, Brother Lustig is unable to resurrect her without St. Peter's help. In contrast to Brother Lustig, St. Peter has the power to both divide or dismember and make whole again or, as Brother Lustig suggests, to give and take away: "what he gives with one hand, he takes away with the other" (KHM7 1:399).[33] The reference to the Lord's giving and taking away of life (Job 1:21) is obvious, although Brother Lustig is commenting here on St. Peter's insistence that Brother Lustig receive no monetary reward for the resurrection of the princess. Brother Lustig's usurping of the role of divine doctor and his haphazard arrangement of the dead princess's limbs causes St. Peter to call him a "godless human being" (KHM7 1:399).[34]

"Brother Lustig" thus thematizes dividing and making whole again and the giving and taking of life. These themes are further supported by the frequent use of fractions and the division of numbers, whether with reference to half the lamb, half a kingdom, half a bottle of wine, the division of bread into four pieces, the parceling out of four kreuzers, or St. Peter's division of gold into three portions to trick Brother Lustig into admitting that he ate the lamb's heart. We could relate this thematic emphasis on parts and wholes in the story to the part-whole-part movement of the hermeneutic circle, a movement emphasized by the episodic nature of the

narrative. Narrative prosthesis appears in the tale as a dependence not on disability per se but instead on disease and cure, dying and resurrection, and dismembering and putting back together. From an editorial standpoint, the Grimms engage in a similar pursuit by adding the water episode onto Passy's version to create a more complete tale.

Throughout the tale, Brother Lustig is thus an inferior version of St. Peter. He is identified from the beginning of the tale as "Brother Lustig," with the "brother" presumably used as "comrade" to reinforce his status as a (discharged) soldier. Regardless of whether it indicates a relationship to a sibling or a comrade, the word "brother" is in and of itself always relational. It always suggests an other. In "Brother Lustig" this other becomes St. Peter, who proves superior to Brother Lustig in his morality and his healing ability. Brother Lustig not only attempts to usurp St. Peter's role as divine healer but is (intentionally or unintentionally) a usurper in other ways as well: for example, he corrupts scripture and appropriates it to his own uses when he complains that St. Peter takes away with one hand what he gives with the other. Brother Lustig gets away with his lies and disobedience not only because St. Peter repeatedly exercises forgiveness but also because deception is a central theme in the tale: St. Peter engages in deception when he pretends to be a beggar and a soldier, and Brother Lustig is deceptive when he lies about eating the heart and gains admission to Heaven by claiming to want to give St. Peter his bag back. Through it all Brother Lustig remains happy-go-lucky, in keeping with the word "lustig" (merry or funny). In a religious sense, the tale thus thematizes deceit and forgiveness, which is not surprising given that some variants explicitly include the Last Supper in the plot. "Brother Lustig" too seems to refer, however indirectly, to the Last Supper by including the breaking of bread, the sacrifice of a lamb, the resurrection of the dead, and the dichotomy between human failings and divine perfection. Ruth B. Bottigheimer sees in the tale "the idea that grace, once bestowed, cannot be rescinded" but argues that "this Calvinist thought would ill accord with the tale's provenance in Catholic Vienna" (84). By contrast, Lutz Röhrich points out in a discussion of "Brother Lustig" and other tales portraying St. Peter that even variants that contain bluntly profane elements do not ultimately go against Catholic doctrine (*Folktales and Reality* 55). Although

it is unclear how closely the Grimms followed Passy's version of "Brother Lustig," their addition of the water episode (from the Hessian version) to his tale in any case certainly intensifies the tale's emphasis on divine grace, insofar as St. Peter spares the lying Brother Lustig instead of having him drown. It is this dichotomy between human failings and divine grace to which the Grimms would have been drawn. But they would also have been drawn to the tale's thematization of divine rather than human cure. As Wilhelm wrote to Friedrich Dahlmann in the autumn of 1842, "I have not been able to gather my strength all summer. For about a month now I have felt stronger, and the wilted leaves are starting to refresh themselves. Through this illness, which gnawed at the noblest organ, I believe that only a spiritual power has preserved me" (Grimm et al., *Briefwechsel zwischen Jacob und Wilhelm Grimm, Dahlmann und Gervinus* 1:467).[35]

Prosthesis and Modernity

As David Wills explains in *Prosthesis,* in 1552 barber-surgeon Ambroise Paré was "making his living putting back together the myriads of soldiers who are now being more effectively blown apart as a result of the introduction of handheld artillery and mobile cannon" (215). One could extend this image, metaphorically, to the Grimms, who likewise are endeavoring to put fairy tales back together that have been injured by factors such as industrialization and urbanization—factors that have impacted the rural culture they celebrate as the source and repository of *Naturpoesie* and that have contributed to the dominance of *Kunstpoesie.* Although they themselves use the metaphor of a storm and not a war in the KHM preface, the image of destruction and the need for reconstruction are common to both Paré's surgery and the Grimms' editing. At the time when the Grimms are collecting tales for the KHM, human bodies are being shot at, oral stories are being lost or fragmented, and neither the bodies nor the stories can be fully put back together again. While it might seem an exaggeration to compare the surgical work of Paré in the sixteenth century to the editorial work of the Grimms three centuries later, it is nevertheless striking that the KHM itself contains tales such as "The Three Army Surgeons" and "Brother Lustig," in which the human desire to surgically or medically restore bodily health is thematized and problematized. In the preface

to the KHM, the Grimms bemoan the decline of the orally transmitted fairy tale in the modern age; similarly, "The Three Army Surgeons" points directly to a profession that arose because of the increased destructive capacity of early modern warfare.

Numerous other tales in the KHM depict the limitations of mortal attempts to heal, though without the backdrop of war that appears in "Brother Lustig" and "The Three Army Surgeons." In these tales, mortal characters unsuccessfully attempt to imitate divine cures ("The Rejuvenated Little Old Man"),[36] are punished for taking undue advantage of a power to heal that a supernatural being has given them ("Godfather Death"),[37] or begin to realize that a seemingly benevolent teacher of supernatural healing is actually a sinister figure ("The Godfather"). Perhaps only in "The Spirit in the Glass Bottle" is a mortal doctor figure unequivocally successful in his use of a magical cure—in this case a magical bandage, given to him by a genie, that heals wounds and turns iron and steel into silver. Although the tale describes the character as becoming the most famous doctor in the world because of the magic bandage, the tale nevertheless differs from the others insofar as it does not actually emphasize healing itself; instead, it focuses on the doctor's efforts to bring wealth to his father by transforming an ax blade from iron into silver. Similarly, the ailing king in "The Water of Life" is rejuvenated after drinking the magical water that his third-born son procures, but as Hans-Jörg Uther has pointed out, the tale does not emphasize the healing process as much as it does the means by which the water is procured, the two older sons' deceiving of the youngest son, and the wedding of the youngest son with a princess (Uther, *Behinderte* 107).

While the drinking of magical water or the application of a magic bandage seems soothing and organic in its preservation of bodily wholeness, "Brother Lustig" and "The Three Army Surgeons" are about mechanical dismemberment. "For it is no small presumption to Dismember the Image of God," the surgeon John Woodall wrote in 1617 in *The Surgions Mate* (172) regarding amputation (see also Kirkup 9). Woodall's observation could serve as the moral of tales such as "The Three Army Surgeons" and "Brother Lustig." Humans who engage in the dismembering of the human body fail to restore it to its previous state, a restoration that only

a supernatural figure such as St. Peter can effect. In light of the Grimms' notion of *Naturpoesie* as more reflective of the divine than is *Kunstpoesie,* we might also think of Woodall's statement in light of the Grimms' editorial theory, as presented in their preface to the KHM. The three army surgeons boast of their ability to cut body parts off and glue them back together with their magic salve, but this ability grows monstrous—just as the Grimms denounce editors whose wanton editing of a text grows Midas-like.

But even a careful and restrained editorial hand will necessarily have a prosthetic effect on the text, and here too there are conceptual affinities with surgery if, following Ambroise Paré, we conceive of surgery as a discipline that is by its very nature prosthetic. As David T. Mitchell and Sharon L. Snyder observe, "far from signifying a deficiency, the prostheticized body is the rule, not the exception" (7). As the body changes through time, it is prostheticized in various ways, whether by aids that correct vision or hearing, prosthetic limbs, false teeth, surgical repair, or related medical interventions. If we were capable of restoring the body to an ideal able-bodied state, what point in time would we restore it to? And what point in time, similarly, we would restore a tale to in order to bring it back to an ideal state of wholeness? Prosthesis defines the very act of not only surgical but also editorial intervention; while the Grimms aspire to restore the organic wholeness to a tale, their intervention can result in at best only a simulacrum of wholeness. At times, moreover, their interventions add stylistic and thematic features not originally in the tale, and in some cases these interventions do not so much restore as mutilate the text. Chapter 3 shows this with reference to the very different manners in which they prostheticized "The Frog King" and "The Maiden without Hands."

Chapter 3

Gender and Disability

The Grimms' Prostheticizing of "The Maiden without Hands" and "The Frog King or Iron Henry"

A bookmark is tucked into one of Jacob and Wilhelm Grimms' personal copies of their fairy tales. A gift to the Grimms from a reader, it bears an inscription embroidered in green cross-stitched letters: "Für dein Mädchen ohne Hände / Dankten gern zwei Mädchenhände" (For your Maiden without Hands / Two girl's hands thank you) (figure 3). The very letters that spell out this inscription are handmade, such that both the meaning of the inscription and its material form point to the stitcher's hands. The cleverness of the inscription comes not only from this self-referentiality but also from the irony that the tale for which the stitcher thanks the Grimms with her handiwork is about a handless maiden. In addition, the stitcher uses her own handiwork to thank the Grimms for their handiwork in editing and collecting "The Maiden without Hands." Not only will the Grimms' hands hold the bookmark and use it as a placeholder in their collection, but first and foremost their hands also worked to bring the collection into being.

"The Maiden without Hands" becomes synecdochic in the inscription: the stitcher is presumably thanking the Grimms both for "The Maiden without Hands" and for their collection as a whole. But her choice of the

FIGURE 3. Bookmark stitched for the Brothers Grimm by a reader. From the Grimm Archives. Nachlass Grimm 140, Beilage 4: Lesezeichen. Courtesy of bpk, Berlin/Staatsbibliothek zu Berlin, Stiftung Preussischer Kulturbesitz/Art Resource, New York.

tale is apt, and not just for the wordplay that it allows in her inscription. "The Maiden without Hands" provides one of the most striking examples of the Grimms' editorial handiwork insofar as the Grimms mixed different versions to come up with an allegedly ideal form of the tale and one that would accord with their (and particularly Wilhelm's) conceptions of bourgeois values and gender roles. "The Maiden without Hands" also offers a striking example of the manner in which the Grimms' editorial interventions affect narrative prosthesis. Just as the meaning of the stitcher's bookmark inscription is reinforced by its handmade form, moreover, there are thematic parallels between the Grimms' editorial prostheticizing and substitution of parts of one version of "The Maiden without Hands" for another and the motifs of prosthesis and substitution within the tale. The most pronounced example of this motif is the silver hands that the Grimms have the king give the maiden from KHM2 on, but the motif of substitution recurs in other ways throughout the tale.

This chapter pairs "The Maiden without Hands" with "The Frog King or Iron Henry," a tale that, like "The Maiden without Hands," reveals significant editorial prosthesis. Just as "The Maiden without Hands" becomes, to the girl stitching the bookmark, synecdochic for the Grimms' collection, "The Frog King" is a canonical text in the KHM. It is the opening tale in all seven editions of the KHM and begins with words that set the stage for the many wonder tales that follow and to which we will return later: "In olden times, when wishing still helped, there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself was amazed whenever it shone on the girl's face" (KHM7 1:29).[1] Both tales also follow the broad pattern of presenting a physical anomaly

that results from malevolent forces and is magically erased by the end of the tale: the maiden loses her hands because the Devil orders that her father cut them off, the Frog King lost his human form because a witch cast a spell on him, and both magically return to able-bodiedness toward the end of the narrative. But whereas the very title of "The Maiden without Hands" points to narrative prosthesis, commentators have overlooked the manner in which the Frog King's transformation into a frog is portrayed as essentially disabling in the tale, especially as a result of Wilhelm Grimm's additions. Ironically, whereas Wilhelm's editorial interventions actually diminish depictions both of the maiden's experience of her impaired body and of social reactions to her handlessness, his changes enhance depictions of impairment (as physical reality) and disability (as socially constructed) in "The Frog King." Whereas the maiden becomes more passive, moreover, the Frog King becomes more self-assertive. Each tale offers a striking example not only of the Grimms' editorial prostheticizing of individual tales in the KHM but also of the very gendered nature of disability in the collection.

Gender and Disability in the KHM

In her article on disability in the KHM, Beth Franks observed that the majority of the disabled characters in the sample of the Grimms' tales she considered are male (248). There is indeed a preponderance of disabled male characters in the KHM, in part because disability is a frequent attribute of male characters depicted as underdogs. This includes not only the Frog King and wounded soldiers such as the runner in "How Six Made Their Way in the World" but also the monstrous birth, Thumbling, and Dummy characters examined in chapters 4 and 5. The Maiden without Hands is in her own way an underdog figure who must prevail despite the trauma she has endured, but unlike male characters who typically make their own fortune, she is depicted as largely dependent on men or God for her survival.

The disabilities with which heroines are depicted also differ from those portrayed in male characters. Females are typically given disabilities that make them more passive, whereas males often—but not always—have disabilities that mark them as Other without significantly reducing

their agency. Disabled males are frequently monstrous in form (Hans My Hedgehog, the Donkey), short-statured (Thumbling), or cognitively different (the Dummy), but in these and other cases they are still independent heroes who counter the stereotypes that others have of them. By contrast, the maiden's handlessness circumscribes her agency, particularly as depicted by Wilhelm Grimm, and other heroines in the KHM are rendered similarly passive by the acquisition of a disability or physical anomaly. When the heroine in "The Virgin Mary's Child" disobeys the Virgin Mary and opens the thirteenth door in Heaven, her finger first turns golden. After she lies to the Virgin Mary about her transgression, she falls into a deep sleep, wakes up on Earth, and finds that she has been struck mute. Her persistent refusal to tell the truth leads the Virgin to take each child she bears, and the heroine confesses to her lies, is given her children back, and regains her voice only when she is about to be burned at the stake because she has falsely been accused of murdering and eating the children the Virgin has taken away. The heroine in the "The Twelve Brothers" must endure muteness for seven years if her brothers are to be transformed from ravens back into humans. Similarly, in "The Six Swans" the sister must not speak or laugh for six years if her brothers are to be transformed from swans into their human form. In "The Virgin Mary's Child" the woman wants to speak but is punished with muteness, whereas in "The Twelve Brothers" and "The Six Swans" the heroine is physically able to speak but must not if she is to rescue her brothers. Although she is not physically impaired, the ultimatum that she is given not to speak mimics an impairment and is in its own way disabling. Another affliction that renders a heroine passive is the deathlike sleep into which Brier Rose and Snow White fall. Often interpreted as symbolic of sexual maturation, Brier Rose's pricking of her finger on the spindle puts her (but also the entire court) to sleep; as for Snow White, she is described as "dead" after eating the poison apple, but her body does not decompose. Hans-Jörg Uther interprets Snow White's sleep as an intermediary state between life and death, medically comparable to a persistent vegetative state, or *Wachkoma* (*Handbuch* 119).

There are nevertheless exceptions to the tendency for female characters to be portrayed with disabilities that make them passive and for

male characters to be portrayed with disabilities that do not substantially hinder their agency. But these exceptions are themselves largely gendered. For example, female villains are often depicted with a disability or physical anomaly that is meant to further mark their wicked deeds without in any way compromising their ability to perform them, but this has the effect of casting female agency as wicked. Thus, the one-eyed and three-eyed stepsisters in "One-Eye, Two-Eyes, and Three-Eyes" are not passive figures but actively torment their "normal" two-eyed sister. Passive disabled males are also rare. In "The Two Travelers," the tailor despairs that he will have to go begging once the shoemaker blinds him, but unlike a tale such as "Hans My Hedgehog" or "The Donkey," the plot does not depict the tailor engaging in supercripple-like feats, and he also lacks the assertiveness of the Frog King. In his disabled state, the tailor is depicted as more passive than most other disabled males in the KHM, but he is almost immediately miraculously cured, and the rest of the tale shows the now able-bodied tailor prevailing over the shoemaker, who is himself punished with blindness at the end of the tale by the same crows who enabled the tailor to find his cure.

Thus, while it would be inaccurate to suggest that portrayals of disability are uniformly gendered in the KHM, strong patterns exist. Similarly, it would be an exaggeration to view the Grimms' heroines (whether disabled or nondisabled) as if they were wholly passive figures controlled by men, and recent scholarship has focused on the ambiguities and nuances of gender role constructions in the KHM and other fairy tales.[2] In the KHM, such ambiguities often arise or are made more pronounced by the Grimms' editing, since heroines in tales such as "Rumpelstiltskin" and "Cinderella" are considerably more active in KHM1, or in manuscript versions, than they are in KHM2 and subsequent versions. This is also the case with the disabled Maiden without Hands.

Substitution and Silver Prostheses in "The Maiden without Hands"

The stitcher who made the bookmark for the Brothers Grimm chose "The Maiden without Hands" as the tale to mention in her thanks. But today, the tale is seldom included in anthologies of the Grimms' fairy

tales, presumably because it is regarded as too gruesome for twentieth- and twenty-first-century children. If it is included in illustrated editions, moreover, illustrators tend to depict the maiden before her father cuts her hands off, or if they depict her after this event, they obscure her handlessness.[3] No one, it seems, wants to depict the Maiden without Hands as a maiden without hands. And this appears to be true of the Grimms as well, since in KHM2 and subsequent editions the maiden is given silver prosthetic hands, whereas she had none in KHM1. Since silver and gold are frequently related to purity and religious piety in fairy tales, the effect of the silver hands is to lessen the horror of the father's cutting off of his daughter's hands by further underscoring the girl's innocence and goodness. As Max Lüthi observes in *The Fairytale as Art Form and Portrait of Man,* "The fairytale differs from the myth in that God and the gods are always peripheral. But because the beautiful in it so often appears as gold or luster, especially as metallic luster, the fairytale takes on the shimmer of the perfect, the indestructible, the timeless, the absolute, and with it that of the transcending, even of the transcendent" (13). The silver hands given to the maiden by the king who marries her are thus meant to symbolize the girl's transcendence of her father's gruesome cutting off of her hands—a transcendence that culminates toward the end of the tale when God has her natural hands grow back and she is reunited with the king.

But the Grimms lessened the gruesomeness of the tale in other ways, first and foremost by removing overt references to incest from a version of the tale that they deemed in other respects superior to the many versions they had come across. The tale in KHM1 follows a version that Marie Hassenpflug told to the Grimms in March 1811, but for KHM2 the Grimms mixed Hassenpflug's version with a version that Dorothea Viehmann had told to them in August 1813. The Grimms found Viehmann's version superior to Hassenpflug's "in its inner completeness" (KHM7 3:70).[4] However, they did not care for its beginning, in which there is no devil but instead a father who cuts off his daughter's hands and breasts when she refuses to marry him. Eshewing this direct reference to incest, they elected to keep Hassenpflug's beginning and fuse it onto the body of Viehmann's tale. Within the body of the tale, they retained the devil's interception and altering of the correspondence between the maiden's mother-in-law

and the king; in Viehmann's version, it was the girl's mother-in-law who intercepted and altered correspondence between the maiden and the king. Since by KHM2 Wilhelm Grimm was principally in charge of editing the KHM, we may attribute the mixing of Viehmann's and Hassenpflug's versions to him. Wilhelm continued to make alterations to the tale in subsequent editions, but the principal changes are made between KHM1 and KHM2 such that those editions (and the standard edition, KHM7) are the ones to which I will pay the most attention here.

Wilhelm's mixing of Hassenpflug's and Viehmann's versions of "The Maiden without Hands" appears to contradict what the Grimms say in their preface to KHM2 about the manner in which they went about editing their tales. There, they state that they have presented different narratives as one narrative "once they completed each other and there were no contradictions to cut out in uniting them" (KHM7 1:22).[5] Only where there were contradictions among versions, they explain, did they choose the best one to be included in the KHM, while giving summaries of the other versions in their appendix. In their comments on "The Maiden without Hands" in the appendix, the Grimms claim that the tale is told "according to two tales from Hessia that on the whole are in agreement with and complete each other" (KHM7 3:69).[6] This claim seems to accord with the editorial philosophy they set forth in their preface, but their subsequent account, in the appendix, of how they chose the introduction of "The Maiden without Hands" from one version and the body from the other version suggests otherwise. Two fragmentary tales might seem to "complete each other" by together making a readable tale, or two tales might complete each other in cases where they each have a detail or details utterly lacking in the other version—in other words, where there is a seamless fit, like jigsaw pieces coming together. But neither Viehmann's nor Hassenpflug's version was fragmentary (although Viehmann's was longer), and Wilhelm needed to engage in significant cutting and pasting in order to come up with the version presented in KHM2. The editorial history of "The Maiden without Hands" in KHM2 and later editions of the KHM is plainly not so much a matter of two tales organically "completing each other" as it is a matter of Wilhelm Grimm surgically excising Viehmann's introduction and grafting Hassenpflug's introduction onto Viehmann's version instead. Maria Tatar

sums up the editing of "The Maiden without Hands" well when she states that the Grimms inserted the devil figure from Hassenpflug's version into Viehmann's more "folkloric" version only "by mutilating the folkloric text whose authenticity they so admired" (*Hard Facts* 10). This is especially the case because the effect of this excising and grafting is not a tale that reads as an organic whole; instead, Wilhelm submerges the father's incestuous motivation for cutting his daughter's hands off in a way that compromises the plot motivation.

The Devil is not just a structural stand-in who appears as a result of Wilhelm's editorial surgery but is a psychological stand-in as well, and in two different ways. First, Wilhelm himself was obviously psychologically more comfortable with diminishing the father's culpability by having him enter into a pact with the Devil. As Jack Zipes has indicated, a psychoanalytic reading of the tale should take into account Wilhelm's potential psychological motivations for the changes that he made to the tale (*The Brothers Grimm* 172). Second, within the tale itself, the Devil's presence serves as a psychological stand-in for the father; the Devil becomes in effect a literalization of the father's attempts to rationalize his abuse of his daughter. It is quite literally the case for the father that "the devil made me do it."

But a related psychological substitution within the tale concerns the terms of the pact itself and appears in both KHM1 and subsequent KHM editions. In exchange for wealth, the miller agrees to give the Devil whatever is standing behind his mill. The father believes that this is an apple tree, but on hearing of his pact, the mother knows immediately that the Devil meant their daughter, who at the time was working behind the mill. Here, the father psychologically substitutes the apple tree for his daughter—a substitution made all the more striking when one considers the idiom "the apple of one's eye" (or *Augapfel* in German). Alan Dundes makes this connection when he remarks that "the daughter was obviously the apple of the miller's eye"; however, because he sees the tale as being about "a girl who wants to marry her father, but this taboo cannot be expressed directly," he does not bring the apple-girl connection to its logical conclusion ("Psychoanalytic Study" 58, 60). Not only is the girl the apple of her father's eye, but the father himself also psychologically

substitutes the apple tree for his daughter in agreeing to the pact. That is, the father's belief that his pact with the Devil involves the apple tree is a psychological substitution for what he knows, albeit unconsciously, is his daughter. Psychologically, the father is sacrificing his apple tree instead of his daughter, just as the inclusion of the Devil in the tale is a psychological substitution that allows for a rationalization akin to a proverbial "the devil made me do it" excuse.[7]

After the father imperils his daughter by promising to give the Devil whatever stands behind his mill in exchange for wealth, the daughter first protects herself from the Devil by washing herself and drawing a circle around herself with chalk. When the Devil insists that the father take all water away so that the daughter cannot clean herself, she protects herself from the Devil with the tears she cries onto her hands. The Devil commands the father to cut off her hands so that she will be unable to purify herself, insisting that the father himself will belong to the Devil if this command is not followed. The father promises to obey, and after telling his daughter of this promise and the consequences if he does not carry it out, she submits to having her hands cut off. But even then the daughter protects herself from the Devil by crying so hard on the stumps of her arms that he cannot take her.

Dundes interprets these events psychoanalytically as projected inversion. In his reading, it is not the father who wants to sleep with his daughter but the daughter who desires her father. To punish herself for her sinful desires, Dundes suggests, the girl wants to have her hands cut off. "Since, according to this interpretation, it is the girl who is guilty of the original incestuous thought, it is appropriate that it is the girl who is punished for this thought," Dundes asserts ("Psychoanalytic Study" 61). In other words, if we adopt this interpretation, we might say that the girl "asked for" her punishment. But this interpretation strikes me as yet another example of an interpreter's psychological substitution of one character for another in "The Maiden without Hands": just as Wilhelm has the Devil stand in for the father as the reason for why the hands must be cut off, here Dundes in effect substitutes the daughter for the father in interpreting psychological motivation. Wilhelm wishes to hold the Devil responsible for the cut-off hands, and Dundes wishes to hold the daughter responsible. Interpreters

seem reluctant to blame the father, just as illustrators seem reluctant to depict the result of his actions (handlessness).

Dundes's reading ignores the likelihood that the tale is about sexual abuse (and not, on the part of the daughter, an unconsciously wished-for incestuous relationship). By viewing the handlessness as an unconscious desire for self-punishment, Dundes in effect disembodies the girl's impairment by viewing it only symbolically. Handlessness is transformed in his reading into the girl's psychological desire for self-punishment instead of being studied as an embodied representation of physical abuse (and perhaps its potentially disabling effects). Instead of viewing the maiden's handlessness as symbolic of projected inversion, as Dundes does, we should consider her physical impairment (handlessness) as symbolizing not only her father's psychological desire to render her powerless against his advances but also, as Maria Tatar has suggested, "the attempted assault on her body" (*Off with Their Heads!* 123). As Jack Zipes further observes, handlessness in the tale "represents the abused child's repressed fears based on actual mistreatment" (*The Brothers Grimm* 172). The father rationalizes his abuse of his daughter, the mother is concerned but passive, and the daughter "is made to feel guilty if she does not relent" (173). From a disability studies perspective, we might point to the way that physical disability is used to symbolize actual physical and sexual abuse—abuse, moreover, that could become emotionally and/or physically disabling. Physical disability is thus symbolic not of the girl's desire for self-punishment (as in Dundes's reading) but of the father's physical violation of her body. Because physical handlessness, in this reading, is used in part to symbolize physical (and sexual) abuse, the literal and metaphorical dimensions of handlessness become strikingly embodied and interdependent. The handlessness not only literalizes the daughter's refusal of her father's hand in marriage but also is in itself a concrete symbol of the father's physical and sexual abuse of his daughter.

In the tale, the father pledges to give his now-disabled daughter a life of luxury for the sacrifice of her hands, but she refuses to stay at home—another indication that the tale represents actual physical abuse and the trauma felt by the victim of this abuse. In KHM1 the daughter has her hacked-off hands bound to her back, but in KHM2 she has her mutilated

arms (not her hands) bound to her back. Did Wilhelm find the image of her severed hands tied to her back too gruesome for the innocent heroine?[8] In any case, the tale invokes common portrayals in literature of the disabled as beggars as the girl sets off, walking from dawn until dark and trusting that others will provide for her needs. She thus becomes one of several disabled, disfigured, or infirm characters in the KHM who are depicted as beggars. In "The Two Travelers," the tailor worries that he will have to go begging once the shoemaker blinds him. At the end of "One-Eye, Two-Eyes, and Three-Eyes," One-Eye and Three-Eyes come to Two-Eyes's castle as beggars. The evil sorcerer in "Fitcher's Bird" is not disabled, but he preys on beautiful young women by disguising himself as a beggar weakened by poverty and infirmity. In "The Rejuvenated Little Old Man," the Lord rejuvenates an old beggar who is described as beaten down from age and illness. The woman in "The Old Beggar Woman" is not portrayed as disabled in the tale itself, but the Grimms invoke age-related disabilities when they describe her in their appendix as a crooked, hunchbacked old woman who holds her cane with tremorous hands.[9]

After an angel helps the maiden across a moat, she eats pears in a royal garden. In KHM1 there is no angel, and instead the girl enters the garden through a gap in a hedge; also, she uses her body to shake the trunk of the tree so that some apples fall, after which she bends over and grabs them with her teeth. From KHM2 on she eats the fruit directly from the tree, and it is not an apple tree but a pear tree. Wilhelm's choice of an angel intensifies the religious tenor of the tale; with their golden luster, the pears seem to further connect the tale to the divine, although they might also be interpreted as a symbol of female fertility.

In KHM1, the girl is initially thrown in jail for her transgression of eating the king's apples. She is brought before the king to be banished from the kingdom, but the king's son suggests that she instead be made to tend the king's chickens. The king's son then later falls in love with and marries her. There is no jail, no tending of chickens, and no king's son from KHM2 on; instead, the king who owns the orchard has silver hands made for the girl and marries her. His Christlike acceptance of her manifests itself when he states, "Even if you are abandoned by the whole world, I will not abandon you" (KHM7 1:179).[10] Whereas in KHM1 the innocent maiden

is punished for the transgression of eating the apples, this segment of the tale in KHM2 suggests restoration and transcendence. The prostheses, which do not exist in KHM1 and are not typically found in other European variants of the tale,[11] are surely intended to "complete" the maiden's body; although they are not her natural hands, their silver luster (like the golden luster of the pears) suggests purity and divinity. The king's pious expression of love further enhances the sense that at least in this portion of the tale, the maiden has transcended the material and moral poverty of her familial home.

The silver hands are in a sense not only physically prosthetic for the maiden but aesthetically and morally prosthetic for the tale as well. They fill the space where the maiden's natural hands used to be, and because they are the gift of the king, they indicate his intent to care for her in a way that her father did not. Both the king and the hands are thus substitutes: the silver hands take the place of her real hands, and the king takes the place of her father as the dominant male figure in her life. From a nineteenth-century bourgeois patriarchal perspective, the king has thus made the maiden complete in body and soul by giving her hands and marrying her. The silver hands differ in this way from the prostheses found in other tales in the KHM. The surgeons in "The Three Army Surgeons" unwittingly receive monstrous live prosthetic limbs and organs after boasting of their surgical skills, and the leg that can be unbuckled in "How Six Made Their Way in the World" can be interpreted as a veteran's prosthetic leg. The army surgeons' prostheses are the price they pay for wanting to show off their skills, and the leg that can be unbuckled draws attention to the veteran's freakishness in the eyes of the world. By contrast, the silver hands are more spiritualized than any of these prostheses and suggest the benevolence of the king and the innocence of the maiden he takes as his queen. Moreover, whereas "The Three Army Surgeons" and "How Six Made Their Way in the World" directly comment on the functionality of the army surgeons' substitute eyes, heart, and hand and the runner's detachable leg, there is no mention in "The Maiden without Hands" of the degree to which the silver hands function as real hands. Perhaps because of the diminished agency of the maiden in KHM2 and subsequent editions, their functionality does not even matter. There seems to be no need

for Wilhelm to describe what she can and cannot do with the silver prostheses, because her agency is no longer stressed in the tale.

But neither the silver hands nor the king and queen's marital joys endure throughout the remainder of the tale. The queen bears a child while the king is at war, and the king's mother writes to him with news of the birth. The Devil substitutes a fake letter for the one that the king's mother has written to the king; the falsified letter claims that the child of the king and the queen is a changeling (*Wechselbalg*). In folklore, a changeling refers to a child of a dwarf or an elf substituted for a human child, although in some German tales it is not a dwarf or an elf but the Devil who substitutes the child (Piaschewski 56). Changelings are most commonly depicted as deformed, disfigured, or physically and intellectually disabled, although many tales depict them as only pretending to be intellectually impaired in order to torment human beings (Piaschewski 27–28, 36, 38). Scholars have often interpreted changelings as representations of children with conditions such as Tay-Sachs disease or Down syndrome (Adelson 110; Schoon Eberly 64; Covey 238), although C. F. Goodey and Tim Stainton have disputed the extent to which peasants actually associated changelings with children with such impairments (225). That the changeling in "The Maiden without Hands" is meant to be associated with disability appears likely, because in other European variants of the tale the falsified letter claims that the baby has been born a monstrosity: the wicked sister-in-law in the Russian tale "The Armless Maiden" substitutes a letter that falsely claims that the baby is half-dog and half-bear (Afanas'ev 296), and in Giambattista Basile's "Penta with the Chopped-Off Hands" the falsified letter claims that Penta has given birth to a wolf dog (228). In these and other versions, the physically anomalous queen is falsely said to have borne what may be intended to represent a physically anomalous child.

In "The Maiden without Hands," the Devil is associated with both cases of physical anomaly, since he commanded that the father cut his daughter's hands off and then makes the false claim that her child is a changeling. Whereas God is depicted as healing and curing in "The Maiden without Hands," the Devil is associated with disability and mutilation. The Devil proceeds to intercept a letter in which the king requests that his wife and child nevertheless be cared for, and in place of this letter, too, the

Devil substitutes a fake one. In KHM1 this letter commands that the wife and child be thrown out of the kingdom, but in KHM2 the letter specifies that they be killed. There are only these two letter substitutions in KHM1, but in KHM2 the Devil intercepts and falsifies at least four letters. In a final falsified letter he demands that the wife's tongue and eyes be cut out as proof of her death. The king's mother, however, does not have the heart to kill the maiden and cut out her eyes and tongue, so she ties the child to the queen's back and sends the queen safely away. In KHM1, by contrast, the queen herself speaks and asks that her child and her severed hands be tied to her back. There, she also shows an independence from the king that is lacking in KHM2 and subsequent editions: "I did not come here to be queen," she says, "and I have no happiness and expect none. Bind my child and my hands to my back, and then I will go out into the world" (KHM1 139).[12]

In a continuation of the substitution motif that pervades "The Maiden without Hands," in KHM2 the king's mother has a doe slaughtered and saves the eyes and tongue. The various substitutions in the tale thus include the silver hands substituted for natural hands, the several inauthentic letters that are substituted for authentic ones, the Devil's (false) claim that the queen has given birth to a changeling (a substituted child), and the doe's eyes and tongue that are substituted for what are supposed to be the queen's organs. It is striking that substitution is a recurring motif in a tale whose history in the KHM is itself a history of substitution—of Wilhelm Grimm's substituting of one version of the tale for a version deemed less complete and the substitution of one introduction for an introduction deemed morally injurious.

The ending of the tale turns from substitution and falsification to naturalness and authenticity. The angel of God leads the cast-out queen to a house in the forest, and a snow-white virgin opens the door and identifies herself as an angel sent by God to protect her. Here the queen lives for seven years, and during this time God rewards her for her piety by having her natural hands grow back. In KHM1, it is not an angel or angels but an old man who helps her in the forest and advises her to wrap her mutilated arms around a tree three times, after which her natural hands grow back. In that version, there is no snow-white angel to take care of her in the

house, and there is no overt reference to God's restoration of her hands as a reward for her piety.[13]

After coming home and learning of the Devil's trickery, the king wanders for seven years to find his wife. On coming to the house in the forest, he initially cannot believe that the queen is his wife, because she now no longer has silver hands. In a tale that thematizes substitution and inauthenticity, it is perhaps not surprising that the king first doubts that the queen and the boy are his wife and son. "God let my natural hands grow back again," the queen explains, a passage that is intensified in later editions to read "Gracious God let my hands grow back" (KHM2 1:119; KHM7 1:182).[14] The angel retrieves the discarded silver prostheses as proof that the woman is really the king's wife. Not in KHM2 but in later editions the king says, "A heavy stone has been lifted from my heart" (KHM7 1:182).[15] Both the king and the queen are thus "whole" again: the metaphorical stone has been lifted from the king's heart such that it can now mend after his seven years of grieving, and there is no need for the silver hands now that the queen's hands are fully restored. The king and queen share a meal with the angel (in what seems almost to be a communion with the divine), after which they return home and hold a second wedding. With its emphasis on wholeness and unity, this wedding is not unlike the second wedding in the Cupid and Psyche myth. In "The Maiden without Hands," however, it is the Devil who causes discord; there is never any question of the pious queen doubting her husband or succumbing to curiosity in the manner that Psyche doubts her husband and succumbs to the temptation to shine a light on him.

The patriarchal framework of "The Maiden without Hands" thus makes the queen once again "complete" in body and soul at the end, even more so than earlier in the tale. Whereas midway through the tale she received silver prosthetic hands and a husband, now she not only has her natural hands back but also is reunited with the king. The tale suggests that completeness, for her, involves restored bodily wholeness and marriage. Unity and wholeness thus replace separation, restored ability replaces disability, and authenticity replaces inauthenticity in the tale. To this we might add that the organic replaces the mechanical: the queen's hands are no longer

the silver prostheses that the king has had made for her but instead are her own biological hands given back to her by God.

It is almost as if Wilhelm Grimm, too, wants to see the very mechanical editorial surgery he has performed on "The Maiden without Hands" result in an organically whole tale. Whereas the narrator can simply report that God had the queen's hands grow back as a reward for her piety, it is not the same thing to make a cut-and-pasted tale into an organic whole by fiat. Maria Tatar is right to see Wilhelm's grafting of Marie Hassenpflug's introduction onto the body of Dorothea Viehmann's version as a "mutilating" of the tale (*Hard Facts* 10). Wilhelm's alterations change the father's motivation for cutting off his daughter's hands, diminish some of the maiden's independence, and, as Jack Zipes observes, make it into a "religious melodrama" that suggests that "one merely had to place trust in God and do the right things, and everything would turn out well" (*The Brothers Grimm* 171–72).

Wilhelm's alterations also further diminish the tale's portrayal of the lived experience of impairment and disability. The KHM1 description of the maiden in the orchard shows more explicitly how she adapts to her newly acquired impairment insofar as there she shakes the apple tree with her body and then bends to the ground to grab the fallen apples with her teeth. KHM2 has the fruit (here, pears) conveniently growing on the tree at the same level as her mouth so that she can eat it directly from the boughs. Did Wilhelm find it too immodest to depict an innocent maiden shaking a tree with her body and then bending over to the ground and eating the fallen fruit like an animal? Whatever the case, his expunging of this detail takes away from the tale's portrayal of the maiden's experience of handlessness. In KHM2, moreover, the queen is depicted in a handless, unprostheticized state for a very short time, since she is "rescued" by the king on the second night that she eats pears, and he immediately pledges to care for her and has the silver hands made; by contrast, in KHM1 she is thrown in jail and then made to do the menial task of tending the chickens while handless and without prostheses, and the king's son falls in love with her only later. And when he declares his intent to marry her, the king cannot believe that his son wants to marry the girl who tends chickens. (The king himself soon dies after his son's

marriage, and his son becomes king.) KHM1 is thus much more realistic in its depiction of the maiden's impairment and others' stigmatizing of her as a result of this impairment. Her diminished agency in KHM2 and subsequent editions of the KHM is in marked contrast to the agency that Basile depicts in "Penta with the Chopped-Off Hands," where the unprostheticized Penta uses her feet to sew, starch collars, and brush hair as a lady-in-waiting to the queen.

KHM1 also retains the maiden's severed hands. There, the maiden has her severed hands bound to her back when she leaves her familial home and again as queen when she leaves with her child to go into the forest. In KHM2 where her mutilated arms are bound to her back, there is no mention of what happens to her severed hands. This plot detail in KHM2 and subsequent editions does not make sense. Why would she want to have her handless arms bound to her back? Wouldn't this only further restrict their functioning? Handless arms could still help the maiden with balance as she walks, and she could still hold some objects by wedging them between both stumps. In terms of functionality, having her handless arms bound to her back basically makes her armless, too. Are her handless arms bound to her back to take them, metaphorically, out of sight to other characters and to the readers, in the same manner that illustrators have been reluctant to show her as actually handless? In KHM1 her handless arms would be directly viewable to other characters, since they are not bound behind her back. The fact that there she retains her severed hands is also important: they are her own, whereas the silver hands given to her in KHM2 are ones that the king has had made for her. That she retains her severed hands in KHM1 also has a bearing on the miraculous restoration of the hands toward the end of the tale: after she throws her mutilated arms around the tree three times, "her hands grew back on" (KHM1 139).[16] The "on" (*an*) is important here: her hands did not grow back but instead grew back *onto* her body, the suggestion being that these hands are the original hands that she has retained throughout the tale. This is not so in KHM2. There "because of her piety, through God's grace the chopped-off hands grew back" (KHM2 1:118; KHM7 1:181).[17] And, as we have seen, in KHM2 the queen tells her husband that "God let my natural hands grow back" (KHM2 1:119).[18] There is no "on" (*an*) in either utterance, and the

implication is that hands magically grew from her stumps, not that her severed hands grew back *onto* her body. In KHM1, by contrast, it seems that the queen's hands are magically reattached in the manner in which the three army surgeons believe that they can reattach their body parts with their special salve.[19]

Perhaps to avoid drawing undue attention to the maiden's handlessness in KHM2, Wilhelm has her arms bound to her back, does not narrate what happens to her severed hands, and has the king have silver hands forged. But this means in effect that the severed hands are discarded early in the tale, and later the silver prostheses are discarded too once natural hands grow back. No such discarding happens in KHM1, where the severed hands apparently grow back onto the stumps of the arms. Disability is erased at the end of both versions through the magical restoration of the hands, but in KHM2—whether as a result of Wilhelm's own edits or his intermixing of variants—disability is already diminished through much of the plot.

Wilhelm Grimm probably used the silver hands in part to account for what he might have viewed as a plot deficiency at the end of Marie Hassenpflug's version. There, when the king arrives at the house in the forest, his servant remarks that the woman in the window looks like the queen but cannot possibly be the queen since the queen is handless. After the king requests to be let in three times, the narrator relates that he immediately recognizes his wife. The king receives no account of why the queen now has hands, whereas in KHM2 she explains that God has had her hands grow back, and the angel goes to retrieve the silver hands as proof that the woman is who she says she is. This explanation and proof might tidy up the plot in one way, but in my reading of the tale it actually makes the plot messier in another way: the thought of the angel perhaps rummaging around in the house to find the silver hands as proof just draws attention to the superfluousness of the silver hands in the tale as a device used principally to ease the reader's discomfort over the maiden's handlessness, to enhance her dependence on the king, and to cast him as savior. It also serves, in my reading, as a subtle reminder that the original hands have disappeared in the narration. Narratologically, they have been thrown away. Similarly, Dorothea Viehmann's

introduction, in which incest is directly mentioned as the motivation for the father's actions, has been thrown away to make way for Wilhelm's editorial interventions. The tale itself is amputated and prostheticized, but it never becomes the seamless whole that the queen's body becomes again at the end.

With regard to the dependence of narratives on disability, David T. Mitchell and Sharon L. Snyder write that "While an actual prosthesis is always somewhat discomforting, a textual prosthesis alleviates discomfort by removing the unsightly from view" (8). This applies to Wilhelm's decisions to have the maiden's arms bound to her back, to eliminate the severed hands, and to give her silver prostheses. The problem, however, is that in prostheticizing the tale in this way, he also compromises its very motivation. As Mitchell and Snyder observe with regard to the soldier's one-leggedness in "The Steadfast Tin Soldier," "Whereas a sociality might reject, isolate, institutionalize, reprimand, or obliterate this liability of a single leg, narrative embraces the opportunity that such a 'lack' provides—in fact, wills it into existence—as the impetus that calls a story into being. Such a paradox underscores the ironic promise of disability to all narrative" (55). But Wilhelm lessens the hardship that the maiden endures and, compared to KHM1, draws far less attention to her actual impairment. Whereas the hand-stitched bookmark thanking the Grimms for "The Maiden without Hands" ingeniously combines form and meaning, Wilhelm's restructuring of "The Maiden without Hands" compromises the tale's plot and themes. His focus on enhancing the piety of the tale and accentuating the maiden's accordance with nineteenth-century gender roles makes the original incest motif at best vestigial, and this focus also diminishes the tale's portrayal of the maiden's experience of impairment and disability.

"The Frog King": Deformation and Disability

By contrast, the portrayal of the Frog King as disabled is greatly enhanced by Wilhelm Grimm's editing of the tale. Although most critics would probably hardly associate "The Frog King or Iron Henry" with disability, it is arguably one of the KHM tales that has the most to say about the reality of disability and bodily impairment. After a witch transforms him from

a human into a frog before the story begins, the protagonist experiences his changed body as disabled in an environment engineered for humans. This is despite the likelihood that tales that depict the transformation of human characters into animal form originally developed not from a paradigm of disability or deformity but instead from totemic beliefs in humans' ability to change into animal form and back at will. As Lutz Röhrich explains in *Folktales and Reality,* the European folktale abandoned this belief in a human's "real" ability to assume an animal form and instead conceived of such transformations as taking place only in a magical realm and, in the Christian worldview, as effected by the evil magic of a demonic figure, such as the witch who transforms the prince into a frog in "The Frog King" (82–83).

Most of the KHM tales in which metamorphosis occurs follow the conception of transformation that Röhrich identifies in *Folktales and Reality,* according to which only evil supernatural characters have the power to metamorphosize themselves or others. In a few exceptional tales, however, the transformation of a character into an animal, a plant, or an inanimate object is effected by a virtuous character and for the purpose of protection. In "The Devil with the Three Golden Hairs," for example, the devil's grandmother temporarily transforms a boy into an ant to protect him from the devil, and in "The Nixie in the Pond" an old woman transforms a wife and her husband into a toad and a frog to save them from a flood. In "Foundling," "Sweetheart Roland," and "The Two Kings' Children," moreover, children are able to change themselves, either on their own or with a magic wand, into various objects and life forms in order to elude a malevolent character. Transformation appears to be similarly protective in "The White Bride and the Black Bride," where the white bride does not drown when thrown into a river but instead emerges as a duck, and in "The Juniper Tree," where the murdered stepson is resurrected as a bird and later resumes his human form after he kills his evil stepmother.

But in "The Frog King" and numerous other tales where a malevolent figure changes a human into an animal, a plant, or an object, transformation becomes something negative, a defect that, like an impairment or a deformity, must be "cured" through the breaking of an evil spell and the resulting disenchantment of the hero. This conceptual affinity

of transformation with deformity or disability arises in several tales. In "Jorinda and Joringel," the witch not only transforms herself into a cat and an owl but can also instantly paralyze or metamorphosize anyone who comes too close to her castle: "If anyone came within one hundred steps of the castle, he would not be able to move and would have to stand still until she broke the spell; but when a virtuous maiden entered this magic circle, she would transform her into a bird and confine her to a basket, which she carried to a room of the castle" (KHM7 1:364).[20] After she transforms Jorinda into a nightingale, Joringel finds that he "could not move: he stood there like a stone and could not cry, speak, or move his hand or foot" (KHM7 1:365).[21] Here, whether through sudden paralysis or metamorphosis, both characters are physically incapacitated by the witch. In this and other tales, transformation is a disabling deformation that circumscribes characters' physical agency. In other tales, the cure for a character's transformation into an animal can be effected only by another character's willing assumption of what may be viewed as a disability, as in "The Twelve Brothers" and "The Six Swans" where the sister, although physically able to speak, has to be mute for several years in order to enable her brothers to resume their human form. And in the latter tale one brother retains part of a swan's wing even after the disenchantment, since the sister does not finish sewing the left sleeve of one of the six shirts she was tasked with making for her siblings.

In tales in which a malevolent figure does not transform a character into another life form or object but instead impairs part of his or her body, the disabling effect is clear. The witch in "The White Bride and the Black Bride" instantly makes a coachman's eyes cloudy so he cannot see that she is substituting her daughter for his sister, and the witch also makes his sister half-deaf so that the sister cannot hear what her brother is saying. The deep sleep into which Snow White and Brier Rose fall is similarly disabling. When a character undergoes physical metamorphosis into a nonhuman form, however, the effect is disabling insofar as it typically prevents the character from fully operating in the human sphere. Characters themselves nevertheless rarely comment on their lives in their new bodies—on what they can and cannot do now compared to before the metamorphosis.

"The Frog King" stands out in this regard. The conceptual affinity between transformation and deformity is manifest rather than merely implied; as a result of Wilhelm Grimm's many amendments over the course of KHM1 and KHM2, the prince himself characterizes his transformation into a frog as disabling. The tale was told to Wilhelm Grimm by the Wild family, and this telling forms the basis of the tale as it appears in KHM1 and subsequent editions of the KHM. As a comparison of the handwritten manuscript version from 1810 with the tale as published in KHM1 shows, however, the Grimms lengthened the tale significantly by adding numerous passages. One change has to do with the moral tone of the tale: to the Grimms, the tale offered a lesson to children on obeying parents and keeping promises, and the Grimms enhanced the wording to reflect this. When the frog shows up at the castle after having retrieved the princess's golden ball, the king in the manuscript version simply "ordered" ("befahl") that his daughter let the frog in, allow him to sit at her table, and then take him to her bed (Grimm and Grimm, *Die ursprünglichen Märchen* 21). But in KHM1, the king expressly tells his daughter that she must keep her promise.

But keeping promises is nevertheless not what the tale, in its many variants, is generally assumed to be mainly about. Both folklorically and psychoanalytically, "The Frog King" is typically read as a tale that represents a girl's sexual maturation. The girl in the tale first spurns the phallic frog who, in the KHM, had raised his "fat ugly head" (KHM7 1:290)[22] above the water, and she does not want to let him into her bed. After throwing him against the wall, however, he is transformed into a handsome prince—a transformation that symbolizes her acceptance of sexual intimacy. As James M. McGlathery relates, "If this story is about the crisis of passing from girlhood to womanhood—about arriving at nubility—the princess's magical adventure projects not only initial abhorrence at the thought of marriage and loss of virginity and of losing her position as the pampered youngest daughter of an evidently widowed father, but also revulsion at the thought of becoming intimate with a young man" (58). Bruno Bettelheim opines that it is "difficult to imagine a better way to convey to the child that he need not be afraid of the (to him) repugnant aspects of sex than the way it is done in this story" (290), and he further

notes that "this message is delivered without ever directly mentioning anything sexual" (291).

We could, however, translate Bettelheim's remarks into the realm of disability: "The Frog King" is also remarkable in its conveyance of the embodied and socially constructed aspects of disability, and yet it conveys this without directly mentioning a disability or impairment, as typically defined, at all. That is, although the tale has to do with the girl's sexual maturation, it also has much to do with the frog's lived reality of his physical form—an aspect of the tale that has been overlooked in critics' focus on the girl and her repressed sexuality. Transformed into a frog, he is portrayed in the KHM as having a body that is disabled in or by human society. Like the emphasis on keeping promises, the portrayal of the frog in effect as disabled in the human world is a product of the Grimms' editing of the tale. "The Frog King" is thus a surprising example of the manner in which narrative prosthesis is affected (or in this case even *effected*) by the Grimms' editorial prosthetics. What might this disabling of the frog have to do with the Grimms' moral vision for the tale, and what effect does it have on the embedded sexual themes of "The Frog King"?

To answer these questions, we must examine the embodied and social aspects of disability in the tale. Toward the beginning, the young princess offers material riches if the frog will retrieve her golden ball from the well, but the frog replies, "I do not want your clothing, your pearls and gemstones, or your golden crown. But if you will be fond of me, take me as your companion and playmate, and let me sit next to you at your little table, eat out of your little golden plate, drink out of your little cup, and sleep in your little bed—if you promise me that, then I will go down into the well and retrieve your golden ball" (KHM7 1:30).[23] Here, the frog's awareness of social stigma manifests itself in his craving for companionship; he specifically makes the princess promise to be fond of him, because he knows that her inclination is to spurn him. If that were not the case, he would not have to barter his services for a promise that she will take him as her companion. It is striking that the frog's initial request in the manuscript version is simply that the girl promise to take him home with her if he retrieves the ball. There is nothing about companionship or the sharing of her food and bed. In the KHM, by contrast, the frog becomes quite similar

to Rumpelstiltskin and to the disfigured spinners in "The Three Spinners." Rumpelstiltskin tells the miller's daughter that he desires not wealth or riches but rather something living (although his exact intentions once he obtains her child are unknown), just as the frog eschews material possessions and desires only companionship and inclusion. Similarly, in "The Three Spinners," three disfigured spinners spin yarn for the daughter after having her promise that she will invite them to her wedding and not be ashamed of them.

The girl promises to fulfill the frog's wishes but thinks to herself that the frog "sits in the water with those like him and croaks, and he can't be the companion of a human being" (KHM7 1:30).[24] When she hurries away immediately after the frog hands her the ball, he calls after her, "Wait, wait . . . take me with you, I cannot run like you can" (KHM7 1:30).[25] Here, the frog comments directly on his physical limitations—on what it is like to live in his body. But this is not the case in KHM1, where he says only, "Wait, princess, and take me along like you promised" (KHM1 64).[26] Once in the castle, moreover, he refers to his physical inability to get up onto the girl's chair, reach her plate, walk to her room, and get into her bed. Embodied terminology abounds in "The Frog King": not only does the frog speak directly of his physical limitations, but the narrator tells us that on coming to the castle he makes a "plitsch, platsch, plitsch, platsch" sound as he crawls up the marble stairs. In KHM1 the plitsch-platsch sound is included, but the frog is depicted as simply coming up the marble stairs ("heraufkommen") (KHM1 64), while KHM2 is more realistic and specific in describing the frog as having crawled up ("heraufgekrochen") (KHM7 1:30; KHM2 1:10). In the manuscript version there is no mention at all of the sound he makes, nor is there mention of how he got up the stairs to the castle. When the girl does not let the frog in and returns to the table noticeably flustered, her father asks her if there is a giant at the door waiting to take her away. Her father thus asks if a figure associated with extraordinary physical height and strength is waiting for her, when in reality it is a frog who has struggled to reach the top of the stairs because he is in an environment not engineered for frogs. In KHM1, the king asks why she is afraid but does not mention the giant. Like the addition of the sound that the frog makes as he crawls up the stairs, Wilhelm's addition

of this reference to giants in KHM2 further portrays the frog as small and deformed.

Once in the castle, the frog repeatedly and unapologetically asks for assistance. He asks that the daughter lift him up to the table, move her plate closer to him so that they can eat together, carry him to her room, and lift him up into her bed. His several requests to be lifted up or carried emphasize what he, in his frog body, cannot do without assistance. As portrayed in the tale, his communication of what he is not able to do as a frog is an acknowledgment of his disability in the human sphere. The Grimms' additions to the tale turn him into a character who becomes almost representative of an individual with a mobility-related impairment—someone who cannot run, who must crawl up stairs and other spaces built for nondisabled people, and who relies on the assistance of others to engage in daily activities such as eating and getting ready for bed. He is aware both of the physical reality of his body and the challenges of how his body negotiates a world built for nondisabled people. His transformation into a frog has also been a *deformation;* he is a human in a frog's body, and thus he understands and voices the assistance that he requires in his present state that he did not require in his physically human state. Strikingly, he also insists on equal access: he wants to eat at a table and from a plate, drink out of a cup, and sleep in a bed. Once in the bedroom with the frog, the princess puts him in a corner of her room instead of allowing him in her bed. He comes crawling over and demands equality: "I am tired and want to sleep just as you do: lift me up or I will tell your father" (KHM7 1:32).[27] This direct speech is not in KHM1, where the daughter brings the frog to her room and immediately hurls him against the wall; there, she does not first put him in the corner, and he does not come crawling over to her.

Since the tale as written down in the manuscript is lacking much of the body imagery of KHM1 and especially KHM2 and subsequent editions, the Grimms (and particularly Wilhelm) are responsible for greatly enhancing or even effecting narrative prosthesis in the tale. Before their additions, the frog is depicted as an ugly creature who was once and becomes again a handsome prince. But little attention is given to his body and its limitations in the human world. The Grimms' additions make him into a disabled character whose disability is complexly embodied.[28] His body

has changed from that of a human to that of a frog, and he must negotiate the world in a very different way as a result of this change. But at the same time, he works to challenge the social reactions to this change by demanding access. He is, in this way, not merely a character transformed within the tale into a handsome prince but a figure whom the Grimms themselves transform into what can be read as a representative of both impairment (as embodied) and disability (as socially constructed).

Why do the Grimms transform him in this way? First, their additions exemplify their efforts, and in particular Wilhelm's, to enhance the pictorial quality of the tale by making the language more concrete. Thus, the frog becomes more frog-like: he does not run but instead crawls and hops. But the Grimms could have accomplished this without having the frog speak directly of his inability to run and without increasing the number of times he asks to be lifted up or carried. In addition to making the tale more pictorial, the Grimms may have portrayed the frog as more helpless in human society than he is in the manuscript version in order (1) to create greater contrast with the handsome prince he becomes at the end and (2) to enhance the moral of the story by showing that the girl is not only not keeping her promise but is not keeping her promise to a helpless (albeit helpful) creature who requires her assistance. The Grimms thus offer a lesson to keep promises and obey one's parents but also to assist those weaker than oneself. Just as in "Little Red Cap" the girl transgresses by not staying on the path when she is supposed to bring cake and wine to her bedridden grandmother, the princess in "The Frog King" transgresses by not wanting to help a character who helped her and now requires her help. Wilhelm Grimm's editing of "The Maiden without Hands" makes the maiden more dependent on a male figure (the king), and his editing of "The Frog King" makes the frog more dependent on a female character (the princess). But there is a crucial difference. Although he is physically more reliant on those around him than most other disabled male characters in the KHM are, the Frog King is nevertheless a typical disabled male hero in the sense that his disability is used to cast him as a strong-willed underdog whose assertiveness enables him to prevail at the end of the tale. This distinguishes him from the far more passive Maiden without Hands. The maiden asserts herself by leaving home, convinced that others

will help her, but as a result of Wilhelm's editing she is no longer nearly as self-reliant as she is in KHM1, and her lived experience of disability and impairment is virtually erased. By contrast, the Frog King grows both more disabled and more assertive, demanding that promises be fulfilled and that he be given access. The tales thus exemplify the manner in which the Grimms' editorial prosthesis affects portrayals of both disability and gender in the KHM.

Nevertheless, when viewed in the context of the sexual themes embedded within the tale, the Grimms' additions to "The Frog King" do have the effect, however unintentional, of perpetuating stereotypes of disabled people's sexuality. The girl's acceptance of the male figure and her own sexuality (if we read the tale in this way) occurs only at the end of the tale, when the male is depicted as handsome and nondisabled, whereas she represses her sexuality and rejects the male when he appears in a deformed or disabled state—a state that the Grimms' additions emphasize. This intertwining of sexuality and able-bodiedness is particularly palpable in a variant from Hessia that the Grimms mention in their appendix to "The Frog King." In this variant, a king is ill and requests a glass of water from the well, but the frog has made the water in the well murky. His two oldest daughters refuse to be the frog's sweetheart, so he refuses to get clean water for them, but the third-born daughter agrees. Unlike the daughter in the KHM tale, she freely admits the frog to the castle when he comes and keeps all her promises to him. On the third night, however, she tells the frog that this is the last time she will let him into her bed, but in the morning she discovers that he was a cursed prince who has now been transformed back into his human form, and the two subsequently marry. Marie Hassenpflug conveyed this variant to the Grimms, and one wonders if her own history of illness contributed to the portrayal of the king's illness in her version of the tale. In any case, this variant depicts the health of the father as being dependent upon the daughter's acceptance of the frog as her sweetheart—and thus here too there is an intertwining of sexuality and able-bodiedness in the tale.

The possibility that Hassenpflug's illness may have influenced the inclusion of illness in her version of the tale also leads us to consider what impact Wilhelm's experience of asthma and heart trouble may have had

on his portrayal of the frog. In 1811—in between the manuscript version from 1810 and the appearance of the tale in the first volume of KHM1 in 1812—Wilhelm described himself to Achim von Arnim as a person whose "feet can no longer walk far and can hardly make it to a forest in order to stroll through the green, who cannot hang onto a bough with his arms, in order to climb it, sit in the branches, and pick the fruit himself" (Steig and Grimm 3:123).[29] There is thus a sense in which the frog's statements concerning what he physically can and cannot do by himself echo Wilhelm's own sense of his impaired body.

That Wilhelm may consciously or unconsciously have reflected on his own bodily impairment in adding these statements to the tale is not as far-fetched as it might at first seem. After all, his prostheticizing of another KHM tale bears a similar allusion to personal circumstances faced by the Grimms. As Achim Hölter has pointed out, it is only in KHM4 that the soldier in "The Blue Light" is described as wounded and a speech is included in which the king directly tells the soldier that he must leave. Hölter persuasively argues that the wounded soldier likely alludes to the Grimms' dismissal from the University of Göttingen in 1837, when they and five other professors refused to take an oath to King Ernst August II (241–43). The Göttingen Seven, as they collectively were known, were dismissed from their posts, and Jacob was made to leave Göttingen immediately, under the threat of imprisonment or execution. It is only after this dismissal and Jacob's banishment from the kingdom that the soldier in "The Blue Light" begins to be described as wounded and the king banishes him. If indeed there is a connection between these events and the editorial changes made to the tale, Wilhelm in effect uses "The Blue Light" to describe Jacob as figuratively wounded by Ernst August II's treatment of him. Similarly, "The Frog King" may offer an allusion, conscious or unconscious, to Wilhelm Grimm's physical ailments.

When "Wishing Still Helped"?

The Grimms' prostheticization of "The Frog King" adds many allusions to disability to the tale, but unlike their changes to "The Maiden without Hands," this prostheticization does not detract from and instead arguably enhances the tale's plot motivation and essential themes. This

is not merely because their editing of "The Frog King" is far less radical and extensive than that of the cut-and-pasted tale that results from their intermixing of "The Maiden without Hands" variants. Beyond this, Wilhelm's gendered editing virtually disembodies the maiden, since in KHM2 and subsequent editions hardly any emphasis is placed on how she lives with bodily impairment or how or whether she encounters social stigma as a result of this impairment, whereas such emphasis was present in KHM1. By contrast, the frog grows more embodied, with far greater attention drawn to his experience of his body and to his unwillingness to be stigmatized because of it. The frog is typical of male protagonists insofar as he is rewarded for pushing against adversity rather than silently and piously accepting it.

The rewards are nevertheless similar, regardless of the very different behavior that enables a heroine or hero to reap them. Like "The Maiden without Hands" and numerous other tales, "The Frog King" portrays the magical erasure of the protagonist's physical anomaly. The prince lands on the princess's bed in human form after she hurls him against the wall in anger—an act that ironically should have further deformed the frog but instead re-forms him into a handsome prince. Does the erasure of physical anomaly at the end of "The Maiden without Hands" and "The Frog King" represent an ableist reinscription of able-bodiedness as "normalcy" or, alternatively, a transformation of the protagonist into an ideal state? Whereas the former scenario implies that disability falls below an earthly norm, the latter suggests instead that disability and other physical imperfections *are* the norm and that perfect beauty and able-bodiedness are a mythopoetic ideal.[30] "The Frog King" might seem principally to indicate the latter: its first line, after all, situates it in a time when "wishing still helped" and introduces a daughter of such ideal beauty that even the sun is in awe of her. The daughter's ideal outer beauty is in contrast to her less than ideal behavior in the tale, while the frog possesses a less than ideal physical form but has admirable personal traits. The princess's flawed behavior and the frog's flawed body are "forgiven" and erased at the end, where the frog regains his human form and he and the princess are united in matrimony. This, so the opening line of the tale implies, is all possible because wishing still helps in the fairy tale. The ideal is achievable there

but cannot be achieved elsewhere, such as in the *Schwänke* examined in chapter 1 where cures remain elusive unless a supernatural figure such as St. Peter intervenes. But can the normal-abnormal and real-ideal binaries really be so neatly kept apart in the fairy tale, where it is "normal" for a disabled protagonist to achieve an ideal physical state of beauty and able-bodiedness? That is, to what extent do constructions of normalcy encroach on the ideal, and to what lengths must the narrative go in order to impose the ideal at the end? "The Frog King" ends with the joy of the prince's servant, whose heart has been held together with iron bands so as not to burst from grief while the prince was under the spell. Similarly, fairy-tale narratives too must be aesthetically held together until the ideal can be magically imposed. This imposition is characterized by violence and rupturing in "The Frog King," where the frog is hurled against the wall and the servant's iron bands break. As a result of Wilhelm Grimm's editing, the imposition of normalcy in "The Maiden without Hands" requires that the angel find the maiden's prosthetic silver hands to prove to the king that she is his wife, and the reworked narrative curiously discards her original hands. Imperfection is at times discarded too perfunctorily in the need to erect the ideal in its place.

Is the fairy tale as a genre, then, by nature ableist? Observing that transformation into an animal was originally a reality in totemic belief systems but now functions as a mere motif, Lutz Röhrich states:

> As the folktale finally becomes a "genre" formed according to artistic rules, it loses its original realistic character and becomes a mere play form. Transformation into an animal becomes a humiliating dehumanization, but it has no lasting effect on the victim; it only helps increase the story's tension. The folktale becomes "happy fiction" (*Glücksdichtung*), which by artistic necessity requires that the concluding motif be the main task in the hero's series of adventures; namely, return to human form. (*Folktales and Reality* 83)

Röhrich concludes that transformation in the European folktale tradition merely exists to set up disenchantment and the happy ending—in the same way that disability, we might add, exists to set up able-bodiedness at

the end of the narrative. As chapter 4 shows, the imposition of the ideal at the end of the monstrous birth tales "Hans My Hedgehog" and "The Donkey" has the effect of enforcing normalcy too, but this normalcy is destabilized not only by the very fact that its imposition is a mere "happy fiction" in the fairy tale but also because the monstrous birth tales work so hard to depict the protagonist as supercripple before erasing his disability.

Chapter 4

Cripples and Supercripples

The Erasure of Disability in "Hans My Hedgehog," "The Donkey," and "Rumpelstiltskin"

"Human-interest stories display voyeuristically the physical or mental disability of their heroes, making the defect emphatically present, often exaggerating it, and then wiping it away by reporting how it has been overcome, how the heroes are 'normal,' despite the powerful odds against them," Tobin Siebers writes in *Disability Theory*. "At other times, a story will work so hard to make its protagonist 'normal' that it pictures the disabled person as possessing talents and abilities only dreamed about by able-bodied people. In other words, the hero is—simultaneously and incoherently—'cripple' and 'supercripple'" (111). With its depictions of exaggerated character traits, marvelous feats, and magical cures, the fairy tale too frequently casts the disabled hero as simultaneously "cripple" and "supercripple," or freak and superfreak. And whereas the heroes of legends are typically not portrayed as isolated or outcast, the heroes of fairy tales quite commonly face social exclusion and stigma (Lüthi, *Fairytale as Art Form* 135)—another aspect of the fairy tale that makes portrayals of supercripples quite prevalent in the genre. Beth Franks has found that nearly three-quarters of the disabled characters she examined in her

sample from the KHM played positive roles (251), which is not surprising in light of the KHM's portrayal of numerous underdog characters.

In the monstrous birth, Thumbling, and Dummy tales, one or more nondisabled characters stigmatize a physically or cognitively different protagonist. Their enfreakment of the protagonist leads to his marginalization or exploitation, which the protagonist then attempts to subvert in part by exercising his extraordinary abilities. The protagonist's extraordinary abilities nevertheless often further enfreak him, as he becomes freak and superfreak in the eyes of others. As José Alaniz points out, the "supercripple" (or "supercrip") is the antithesis of "the sentimentalized, pathetic poster child wheeled out for telethons and tearjerkers" insofar as the supercrip "*defies* pity" and, "in the eyes of its critics, represents a sort of overachieving, overdetermined self-enfreakment that distracts from the lived daily reality of most disabled people" (305). Hans My Hedgehog and other supercrip characters are not always supercrips in the eyes of other characters but are portrayed as such to the readers.

In this and the following chapter, I examine supercrips in the KHM with a focus on others' enfreakment of them, their own self-enfreakment, and their "overcoming" of disability. This chapter examines the monstrous birth tales "Hans My Hedgehog" and "The Donkey"—tales in which the subversion of enfreakment is "rewarded" with the erasure of the disability or deformity—and contrasts this reward with the self-destruction that occurs at the end of "Rumpelstiltskin," a tale that portrays its helper-turned-tormentor title character as a malevolent supercripple. A tension exists in "Hans My Hedgehog" and "The Donkey" insofar as the protagonist succeeds in showing that he can triumph with, or despite, his anomalous body, only to have the physical anomaly magically erased. In these tales, it is not stigma but disability that is banished. By contrast, chapter 5 examines the figurative "overcoming" of disability and enfreakment in the Thumbling, Dummy, and aging animal tales, in which no magical erasure occurs at the end. While characters examined in the two chapters share many common traits, the different endings have significant implications for the overall manner in which disability and able-bodiedness are conceptualized in the KHM.

Whether or not disability is magically erased in these tales, the attempt to subvert enfreakment makes the characters prime examples of the male

"bourgeois entrepreneurial spirit" to which Jack Zipes has pointed in the KHM (*The Brothers Grimm* 95). The bourgeois and the monstrous in these tales are not contradictory concepts but instead are compatible insofar as the monstrous or freakish characters subvert traditional hierarchies in establishing their own bourgeois order based on male cunning and upward mobility. Insofar as disability in these tales is the reason for the protagonists' underdog status, the tales are textbook examples of narrative prosthesis. As for editorial prosthesis, this takes very different forms in the tales examined in this chapter. As is the case with other tales told to the Grimms by Dorothea Viehmann, no manuscript version of "Hans My Hedgehog" exists in the Grimm archives, and the tale remains virtually the same throughout the various KHM editions; nevertheless, the Grimms' comments in their appendix serve indirectly to prostheticize the tale by making it clear that they interpret it as a tale about disability and by comparing and contrasting it with other European variants. As for "The Donkey," it is striking that Jacob Grimm believed that the tale should have appeared merely in a note in the appendix, but Wilhelm decided to include it as a freestanding tale; the effect of this decision is to further enhance the overall theme of disability and disease in the KHM. Constructed by the Grimms from a medieval Latin poem, the tale itself is a striking testament to the Grimms' editorial practice, including interventions related to physical difference. Finally, "Rumpelstiltskin" displays striking editorial prosthesis, with editorial interventions that add allusions to folkloric associations of dwarfs with disease.

Disability and Freakhood in "Hans My Hedgehog"

The most notable monstrous birth character in the KHM is Hans My Hedgehog, from the tale of the same name that first appeared in volume 2 of KHM1, having been collected from Dorothea Viehmann in 1813. In the appendix to KHM1, the Grimms compare Viehmann's version to Giovanni Francesco Straparola's "The Pig Prince" ("Il re porco"), noting that Straparola's tale is superior only insofar as the Pig Prince is transformed into a human the third time he marries, while "Hans My Hedgehog" fails to follow this typical three-part structure by having its protagonist meet only two kings in the forest. In all other respects, however, they insist

that "Hans My Hedgehog" is "better, more fantastic, and more original" than Straparola's tale (KHM7 3:201).[1] In later editions, they also mention Marie-Catherine D'Aulnoy's tale "Prince Marcassin" ("Le Prince Marcassin," also known as "Prince Wild Boar") and Heinrich Pröhle's "The Merry Hedgehog" ("Der lustige Zaunigel"), among other variants.[2] It is arguably the portrayal of disability and freakhood in "Hans My Hedgehog" that makes it more fantastic and original than Straparola's "The Pig Prince." Whereas the other tales that the Grimms mention portray a protagonist who is fully animal in form, "Hans My Hedgehog" is alone in portraying a more freakish half-human, half-animal hybrid, and the parents in the tale scorn their anomalous son far more than the parents in the other variants do. The fantastic nature of the tale is further enhanced by Hans My Hedgehog's decision to leave home with a rooster and bagpipes, two objects that serve to enhance his freakish portrayal in the tale.

The tale begins with Hans My Hedgehog's father, a well-off farmer who has money and property but no child. When other farmers repeatedly ridicule him in town for his childlessness, he grows angry and exclaims that he wants a child, even if it is a hedgehog. His wife later gives birth to a boy who has the head and torso of a hedgehog and the lower body of a human. As the Grimms relate in their notes to "Hans My Hedgehog," "a child who does not grow properly is called a hedgehog" (KHM7 3:201)[3] in the region around Pressburg (now Bratislava). The Grimms thus suggest that Hans My Hedgehog's exaggerated physical form may symbolize a disease or impairment that results in stunted physical or cognitive growth, but it is curious that scholars have only briefly tended to note the association of the tale with disability, deformity, or disease (e.g., Gobrecht 62; Uther, *Handbuch* 243). When the tale is read as symbolizing disease or impairment, Hans My Hedgehog can be compared to other half-human, half-animal mythological creatures who offer mythopoetic explanations for human physical difference. As Rosemarie Garland Thomson observes:

> The presence of the anomalous human body, at once familiar and alien, has unfolded as well within the collective cultural consciousness into fanciful hybrids such as centaurs, griffins, satyrs, minotaurs, sphinxes, mermaids, and cyclopses—all figures that are perhaps the mythical explanations for the startling bodies

> whose curious lineaments gesture toward other modes of being and confuse comforting distinctions between what is human and what is not. (*Freakery* 1)

Physically anomalous births were particularly problematic for early thinkers, who struggled to decide whether babies born with severe deformities were human. In the Middle Ages and the early modern period, the Latin *monstrum* ("portent" or "warning") typically referred to races or individuals perceived as against, but not outside of, the regular course of nature (Friedman 110). By contrast, prodigies were regarded as being outside of what was possible in nature and thus belonging to the supernatural sphere. The seventeenth-century French physician François Bouchard regarded a human child born with two heads or with extra limbs as a monster but regarded a nonhuman beast born to a human as a prodigy. Because determining what fell within the bounds of nature was subjective, the difference between monster and prodigy was nevertheless often imprecise, particularly in popular literature (Bates 13–14; Friedman 111). Moreover, whether regarded as monsters or prodigies, anomalous births were often compared to animals. As A. W. Bates observes, "The many descriptive comparisons between monstrous births and animals, while not usually intended to suggest a causal link, tended to reinforce an association between them, although cases where women actually gave birth to an animal, if they occurred, were considered prodigies rather than monsters" (19).

Hans My Hedgehog and other monstrous births in fairy tales shed light on these descriptive comparisons between monstrous births and animals. This and other thematic intersections between monstrous births in fairy tales and the scientific and theological fascination with teratology in the early modern period and beyond are not surprising, especially in light of the growing evidence that early modern scholarly and popular literature cannot be as rigidly distinguished as once thought (Spinks 10; Bates 13). Although scholars have often portrayed historical interpretations of monstrous births as progressing from religious or superstitious explanations to scientific classification, recent work has emphasized the coexistence of religious and scientific systems (Spinks 7). Moreover, within popular literature there is a variety of genres and media in which

the widespread fascination with monstrous births appears. With regard to hybrid animal-human characters, for example, one can point not only to tales such as "Hans My Hedgehog" but also to the many sensational accounts of pig-faced ladies that appear in popular broadsides in the seventeenth and eighteenth centuries and even as late as 1815. As Dudley Wilson has noted, while purporting to be true accounts of actual individuals, these accounts often include fairy-tale elements such as the breaking of a curse (182–83; see also Wilson 88–90 and Holländer 274).

The frequent association in folklore of monstrous births with divine punishment also recalls theological accounts of congenital deformities as evidence of God's will. In "Hans My Hedgehog," the farmer's wife is frightened upon seeing her son's startling body, regarding his half-animal form as divine punishment for her husband's brash wish for a child. The Grimms comment on this in their appendix, noting that parents who are too impetuous in asking God to bless them with a child are often punished in fairy tales with the birth of a monstrous child. The child's deformity is then removed once the parents have been humbled (KHM7 3:202).[4] It is striking, however, that the plot of "Hans My Hedgehog" focuses not on the humbling of the parents but instead on the social stigma that Hans My Hedgehog endures and the means by which he asserts himself against this stigma. His mother regards his physical form as divine punishment for her husband's impetuosity, such that Hans My Hedgehog is in this sense divinely punished for his father's transgression. Although the parents' perceptions of divine disfavor might partly motivate their stigmatizing of their son, there is no further emphasis on the purported cause of Hans My Hedgehog's physical form after the mother accuses the father of having cursed them. In short, Hans My Hedgehog's physical form is attributed in the tale to supernatural agency, but emphasis is placed on the mother, the father, and other characters as the agents of enfreakment and stigmatization. In this manner, the tale illustrates social constructions of disability and freakery.

Directly after the wife accuses her husband of having cursed them, both parents and their pastor make pronouncements concerning Hans My Hedgehog that marginalize him and diminish his humanity:

> Then the husband said, "Of what help is that now? The boy must be christened, but we can't have a godfather for him."
>
> The wife said, "And we can christen him as nothing other than 'Hans My Hedgehog.'"
>
> When he was christened, the pastor said, "Because of his quills he can't have an ordinary bed." So a bit of straw was put down behind the stove and Hans My Hedgehog was laid down upon it. He also couldn't nurse from his mother, because he would have stabbed her with his quills. So he lay behind the stove for eight years, and his father was tired of him and wished Hans My Hedgehog would die. He didn't die, though, but kept lying there. (KHM7 2:118)[5]

The prevalence of direct speech in this passage suggests that the father, mother, and pastor, and not the narrator, are stigmatizing Hans My Hedgehog. As Jack Zipes has observed of animal bridegroom tales such as "The Pig Prince," "Prince Marcassin," and "Hans My Hedgehog," "the perspective of the narrator is very much sympathetic to the beast protagonist, who has done nothing to warrant his bestial condition" (*Great Fairy Tale Tradition* 51). The narrator does observe, rather matter-of-factly, that Hans My Hedgehog could not nurse because of his quills, but all other judgments here concerning what Hans My Hedgehog cannot have or cannot do are made by the characters themselves. In effect, his father denies him a godfather and the social and spiritual guardianship that a godfather represents. His mother denies him a regular name; instead of simply calling him "Hans" or some other name that would not have reduced him to his physical form, she gives him a name that invokes primarily the animal side of his physical form and does not even accurately describe his half-human, half-hedgehog body. Further animalizing Hans My Hedgehog, the pastor denies him a proper bed.

The pastor and parents in effect construct what Erving Goffman identifies as a "stigma-theory," rationalizing their dehumanization of Hans My Hedgehog and their limiting of his opportunities. As Goffman relates, "normals" regard the person they stigmatize as "not quite human. On this assumption we [normals] exercise varieties of discrimination, through which we effectively, if often unthinkingly, reduce his life chances. We

construct a stigma-theory, an ideology to explain his inferiority and account for the danger he represents" (5). The pastor's and parents' various reductions of Hans My Hedgehog's life chances are indeed unthinking in the sense that they do not deny him chances that they believe could be foreseeable for him. Instead, these reductions result from their failure to imagine such chances—a failure presumably influenced by the pervasiveness and restrictiveness of social stigma. Thus, the father seems incapable of envisioning that anyone would be willing to be a godfather to Hans My Hedgehog. Similarly, the mother cannot envision any name but one that animalizes her son, and the pastor cannot envision him sleeping in an ordinary bed. His parents express only negation, not affirmation, toward him, with words such as "not" (*nicht*) and "no" (*kein*) appearing several times. In addition to negating Hans My Hedgehog's abilities and opportunities, the father even wishes for his son's annihilation. Directly after observing that Hans My Hedgehog could not nurse, the narrator relates that he "lay behind the stove for eight years, and his father was tired of him and wished Hans My Hedgehog would die." The familial rejection of Hans My Hedgehog is so strong that the father who once wished for even a hedgehog child now wishes for the child's death; moreover, the father who was previously ridiculed for being different when he was a childless married man now marginalizes a son who is physically different. The tale is thus a spectacular example of a parent's failure to accept that his son's identity is not vertical. As Andrew Solomon explains in *Far from the Tree,* children typically "share at least some traits with their parents," and this transmission of traits from one generation to the next results in "vertical identities." A child who possesses an inherent or acquired trait that is alien to his or her parents—such as a disability that the parents do not have—forms a "horizontal identity" insofar as the child will often identify more with a peer group than with his or her parents (2). In the world of the fairy tale there is seldom a peer group with whom a physically or intellectually different child can identify, but several tales depicting anomalous births in the KHM thematize the absence of vertical identity between a parent and a disabled child. Nowhere is this more palpable than in "Hans My Hedgehog," where Hans My Hedgehog's father treats him as a pariah because of his physically different body.

As Simi Linton observes, disabled people are treated as pariahs when they are "denied most if not all claims to succor and to rights by the dominant nondisabled majority and are deemed a threat to the group itself" (38). Hans My Hedgehog's extreme pariah status sets him apart from the protagonists in Straparola's "The Pig Prince," D'Aulnoy's "Prince Marcassin," and Pröhle's "The Merry Hedgehog." The father in "The Pig Prince" first considers having his son, born a pig, put to death in order to spare his wife further shame for having given birth to the monstrous child. However, the father then resolves that the child should live. Although his mother later doubts that anyone would want to marry the Pig Prince, in other respects his parents support and nurture him far more than Hans My Hedgehog's parents do. Even after the Pig Prince murders his first wife and his father again considers killing him, the mother "felt all the tenderness of a mother toward him and loved him very dearly in spite of his brutal nature, and she could not endure the thought of his being put to death" (Straparola 35). Similarly, in D'Aulnoy's "Prince Marcassin," the father wants his wild boar son put in a sack and thrown into the sea but then has pity and consults his wife, who begs him not to harm their son. Whereas Hans My Hedgehog is dehumanized and treated as only an animal, Prince Marcassin is treated so much as a human being that he is at times forced to unnaturally adapt his porcine physiology to human forms of movement and communication. For example, he is made to walk on his hind legs and is beaten whenever he grunts. Despite wishing to make him fully human (and thereby at times ignoring and negating his actual physical form), his mother is astonished when Prince Marcassin later tells her that he is in love; like the Pig Prince's mother, she cannot believe that anyone would want to wed him. On the whole, however, Prince Marcassin is treated with care and respect: he eats out of a golden trough, learns to dance, and is praised for his intellect. As for "The Merry Hedgehog," here the mother loves her son, and the parents abandon him in a pigsty only after he grows disrespectful toward them. Hans My Hedgehog's experience differs from that of the other protagonists insofar as he never experiences parental nurturing.

The father's initial impulse to kill the monstrous child in all but "The Merry Hedgehog" may recall ancient cultural practices of putting disabled

or deformed infants to death.[6] But medieval and early modern thinkers disapproved of the infanticide of monstrous births and instead pondered how to apply the sacrament of baptism to them. Some believed that the "truly monstrous" lack rational souls and should not be baptized, while those with human form should be baptized (Bates 158; Friedman 182–83). By the sixteenth century, the baptism of monstrous births was a matter of course across Europe, and debate mainly concerned questions such as whether conjoined twins should be baptized as one or two individuals. Nevertheless, clergymen at times baptized hybrid creatures, such as those with a head like an animal but the limbs of a human, with the proviso that the baptism was valid only if the child was indeed a human being in the eyes of God (Nestawal 49; Bates 144). Despite social and legal prohibitions against the infanticide of monstrous births, Henri-Jacques Stiker observes that "the desire to kill" has remained a prevalent psychological response to disease and monstrosity (8). Hans My Hedgehog's father has him baptized but nevertheless proceeds to dehumanize him by making him live on the straw behind the stove for eight years. Hans My Hedgehog asserts himself, however, when one day his father asks what he should bring back from the market. Compared to his mother's and the maid's rather practical requests for food and clothing, Hans My Hedgehog's desire for a bagpipe is striking. The strangeness of his request is heightened when, after receiving the bagpipe, he asks that his rooster be shod and then rides the rooster out into the forest with his bagpipe and the pigs and donkeys that he intends to herd. Commentators have noted the unusualness of the objects that Hans My Hedgehog requests without adequately exploring their potential significance to his situation (e.g., Uther, *Handbuch* 243).

On one level, the choice of a bagpipe only further accentuates Hans My Hedgehog's freakhood and the lowly status that results from others' stigmatization of him. In the Middle Ages and the early modern period, the bagpipe was viewed as a rural, low-culture instrument.[7] Royal account books show that bagpipers at times entertained royalty, as did bear trainers, dwarfs, jesters, and other lower-class entertainers. Particularly after the thirteenth century, the bagpipe was principally an instrument of the rural peasantry and as such came to symbolize the coarseness often attributed to the peasants. The bag's stomach-like shape may have led to its

associations with gluttony, but the bagpipe was also compared with male genitalia and thus came to symbolize lust. As for bagpipers, they tended to be depicted in medieval and Baroque literature and art with crude manners and in coarse peasant attire. The bagpipe is also frequently associated with fools or simpletons, such as in Sebastian Brant's *Narrenschiff* and later in Hans Jakob Christoffel von Grimmelshausen's *Simplicissimus*.

Of particular relevance to "Hans My Hedgehog" are the many depictions of bagpipers who are animals or monsters. The fourteenth-century Luttrell psalter depicts a bagpiper who is half-man and half-beast, and elsewhere asses were associated with bagpipes, since both the ass and the bagpipe symbolized folly. The pig and the bagpipe were also frequently associated, such as in a bas-relief in Ripon Cathedral, a gargoyle in Melrose Abbey, and the depiction of the Annunciation in the *Très Riches Heures*. This association of the pig and the bagpipe is particularly relevant to "Hans My Hedgehog" in view of the symbolic connection between the hog and the hedgehog in animal bridegroom tales such as "Hans My Hedgehog." As the Grimms write with regard to "Hans My Hedgehog" and tales such as "The Pig Prince" and "Prince Marcassin," "hedgehog, porcupine, and pig are here one and the same" (KHM7 3:201).[8] Hans My Hedgehog's playing of the bagpipe thus makes him a manifestation of the pig-bagpipe association that originates in medieval and Baroque art and literature. This association stemmed from the rusticity that each invoked as well as from a perceived similarity of sound: like the squealing of a pig, bagpipe music was often viewed as shrill and hideous.

In view of the various depictions of bagpipers and the bagpipe as rustic, vulgar, and lower class, Hans My Hedgehog's choice of instrument would seem to confirm the lowly and bestial status to which he has been relegated by his family and society. The coarseness of his quills leads others to assume that he will be of coarse character and intellect, and he himself requests a musical instrument associated with the coarseness of peasant life. But his request for a bagpipe might also represent an assertion of rural culture against the hegemony of the town and its normative codes of conduct and can be read not as perpetuating but as protesting against others' enfreakment of him. In short, Hans My Hedgehog not only plays into but paradoxically also subverts some of the stereotypes associated with

bagpipers and the bagpipe. For example, although the sound produced by the bagpipe was often described as jarring, the narrator tells us that the music that Hans My Hedgehog produced was "very beautiful" (KHM7 2:119).[9] This description of the music as beautiful is repeated twice later in the tale when first one king and then another gets lost in the forest, hears Hans My Hedgehog playing his bagpipe, and asks him for assistance in finding a way back to his kingdom. The music serves the important plot function of attracting the lost kings to Hans My Hedgehog, just as in "Rapunzel" the prince comes to the tower upon hearing Rapunzel's singing. Max Lüthi observes that magic flutes, fiddles, and pipes in fairy tales typically "indicate nothing about or attest only indirectly to the beauty of music, but they indicate the direct power of its effect, forcing all who hear them to dance or come running" (*Fairytale as Art Form* 27). In "Hans My Hedgehog," however, the narrator's repeated praise of the music itself suggests that Hans My Hedgehog's bagpiping has more significance than as a mere plot device.

The tale's emphasis on Hans My Hedgehog's playing of music is noteworthy in part because it underscores his capacity to engage in pleasurable activity—a capacity that has been denied him in the many years he has spent on his bed of straw behind the oven. This pursuit of pleasure is particularly significant if read from a disability studies perspective. As Simi Linton notes, nondisabled people often assume that engagement in pleasurable activity is out of reach for people with disabilities; moreover, when a disabled person seeks such activity, nondisabled people may conceptualize the activity as compensatory for the void allegedly created by the disability. "Disabled people seeking pleasurable experiences are thought to be searching for something to soothe, to comfort, or to take their mind off their troubles," Linton writes, "rather than something to activate the imagination, heighten awareness, or to spur themselves on to social change" (111). The engagement in pleasurable activity is thus viewed as a coping mechanism instead of as something that the individual seeks simply for the pleasure it provides. In this regard, it is particularly noteworthy that the narrator favorably endorses Hans My Hedgehog's bagpiping by repeatedly describing it as beautiful and by noting Hans My Hedgehog's happiness while engaged in this and other pursuits. Hans My

Hedgehog "tended the donkeys and pigs, was always cheerful, sat on the tree and blew on his bagpipes" (KHM7 2:120).[10] Moreover, he plays music for himself in the forest and not as a freak performing for others.

The positive portrayal of Hans My Hedgehog's bagpiping is especially palpable when compared with the far more negative portrayal in "The Young Piper," a tale in Thomas Crofton Croker's collection of *Fairy Legends and Traditions of the South of Ireland* (1825–28). The Grimms translated the first volume of Croker's tales as *Irische Elfenmärchen* (1826), and they draw attention to "The Young Piper" (translated as "Der kleine Sackpfeifer") in their notes to "Hans My Hedgehog" (KHM7 3:202). "The Young Piper" depicts a third-born child whom the narrator describes as "the most miserable, ugly, ill-conditioned brat that ever God put life into. He was so ill-thriven that he never was able to stand alone or to leave his cradle" (Croker 1:47–48; see also Grimm and Grimm, *Irische Elfenmärchen* 86). The neighbors regard the child as a changeling possessed by the devil and advise the mother to abandon him, but she loves the child and protects him. The description of the child in "The Young Piper" suggests that his changeling status may be an attempt to explain physical and intellectual impairment.[11] In a supercrip-like intertwining of disability and extraordinary ability, the child develops a prodigious ability to play the bagpipe while only five years old, but whenever the child plays, everyone around him—and even objects such as the dishes on the kitchen table—feels an uncontrollable urge to dance, and the child flashes a sinister grin. At the end of the tale, the child jumps with his bagpipe into a rushing river, never to be seen again. Whereas the disabled child's musical ability in "The Young Piper" is thus portrayed as prodigious yet diabolical, Hans My Hedgehog's music is uniformly praised. His ability to produce beautiful music not only attests to his pursuit of pleasure and the narrator's sympathetic view thereof but also suggests that he has found a voice whereas he has previously had none. Indeed, he chooses an instrument known for its loud, aggressive sound.

Such self-empowerment can also be seen in the sexual connotations of the bagpipe. Although the bagpipe often represented lust and was a frequent symbol in pornographic literature and art, the bagpipe in "Hans My Hedgehog" might be viewed more positively as Hans My

Hedgehog's assertion of his own virility against the domination of his father. In requesting the bagpipe, Hans My Hedgehog addresses his father as "Väterchen" (KHM7 2:118), which means literally "little father" but is used colloquially to mean "little old man" or "gaffer," just as "Mütterchen" ("little mother") is used to mean "little old woman" or "granny." Hans My Hedgehog again addresses his father with the diminutive *chen* suffix when he requests that his rooster be shod and a third time later in the tale. Indeed, throughout the tale this is the only way in which he addresses his father. Hans My Hedgehog's repetition of "Väterchen" is particularly striking when one considers that "Hans My Hedgehog" is the only tale in KHM7 in which the word "Väterchen" appears. By contrast, the word "Mütterchen" appears quite frequently in the KHM. Although *-chen* can be used to express affection, Hans My Hedgehog seems to use "Väterchen" primarily to diminish his father's stature and potency. Hans My Hedgehog requests a loud instrument often associated with male genitalia from a father whom he addresses as "little father" or "little old man"; in so doing, he draws attention to his own virility while portraying his father as small and aged. The father's lack of virility is of course a theme from the very first lines of the tale, where the farmers ridicule him for his childlessness. In essence, having been regarded as diminished in value and humanity because of his physical form, Hans My Hedgehog responds by diminishing his father.

His decision to ride his shod rooster out of town is further evidence of his assertiveness and his growing awareness of his sexuality. But as with the bagpipe and its derogatory associations in literature and art, the rooster might at first glance seem to have more mixed connotations. After all, the "Hahnrei" (cuckold) was sometimes depicted in sixteenth- and seventeenth-century Germany as a "Hahnreiter" (rooster rider), although this may have been an ironic reversal of earlier associations of the rooster with a husband's sexual potency (Bolte 75, 79; Wunderlich 379). Hans My Hedgehog is of course not a cuckold, but insofar as he carries his bagpipe while riding his rooster, he might almost invoke portrayals of cuckolded men on roosters, since his cylindrical bagpipe drones would protrude almost like cuckold's horns. Other derogatory depictions of males riding roosters include the evil sorcerer in "The Tale of the Rooster-Rider"

("Märchen vom Hahnreiter"), collected by Franz Ilwof in Graz in 1853 and published by K. Weinhold in 1896. As K. Weinhold observes with regard to the tale, the figure of the rooster rider was associated with malevolent magic in Upper Styria, but in other contexts the rooster is portrayed more positively as hindering evil and darkness by heralding the day with his crowing (322).[12] Jacob Grimm also describes the rooster in positive terms as a symbol of vigilance (*Deutsche Mythologie* 2:559). More recently, Werner Wunderlich has associated Hans My Hedgehog's riding of a rooster with demonic and magical powers while noting that other meanings of the rooster motif include cowardice, jealousy, indolence, and good-naturedness and that the rooster also symbolizes the penis (379). And as Alan Dundes observed in an essay examining "the gallus as phallus," the rooster as phallic symbol yields insights into various cultural traditions pertaining to cockfighting (*The Meaning of Folklore* 294). This phallic symbolism of the rooster is particularly relevant to "Hans My Hedgehog," especially in light of Hans My Hedgehog's diminution of his father as *Väterchen* in the tale. In other words, while there is no actual cockfight in "Hans My Hedgehog," there is an Oedipal cockfight between Hans My Hedgehog and his father. Hans My Hedgehog's assertion of his sexuality is also striking from the perspective of disability studies, since as scholars such as Tobin Siebers have pointed out, sexuality (like other pleasurable activity) is a domain frequently assumed to be out of the reach of disabled people (142–43). Hans My Hedgehog, however, chooses two objects—bagpipe and rooster—that both function as symbols of male genitalia. Like the shrill sound of the bagpipe, the rooster is, of course, also known for its loud, aggressive crowing.

As a half-human, half-hedgehog creature, Hans My Hedgehog might seem to further enfreak himself by choosing to ride a rooster and play a bagpipe. But while these activities heighten his strangeness, in another sense they subvert others' enfreakment of him and enable him to realize his potential. Historically, monsters have been read as emblems whose bodies reveal the wickedness—social or parental—that allegedly engendered them (Bates 27). With his monstrous body, his bagpipe, and his rooster, Hans My Hedgehog could be read negatively as an emblem of sexual vice and coarseness or, as I have argued here, positively as a disabled

character who asserts his identity and sexuality against social stigma. Indeed, those around him might view the bagpipe and rooster as what Erving Goffman calls "stigma signs"—"signs which are especially effective in drawing attention to a debasing identity discrepancy" (43–44). Hans My Hedgehog, however, succeeds in appropriating these signs to the building of his own identity and the disruption of stereotypes.

This positive assertion of selfhood is confirmed by Hans My Hedgehog's happiness in the forest. Whereas he was shunned at home, he thrives in the forest—a space where, as Jack Zipes has observed, "society's conventions no longer hold true. It is the source of natural right, thus the starting place where social wrongs can be righted" (*The Brothers Grimm* 67). In keeping with numerous other Grimms' tales, the town is portrayed negatively in "Hans My Hedgehog," whereas the forest is a place of liberation. The town is normative: it was in the town, after all, that other farmers ridiculed Hans My Hedgehog's father for his childlessness, because being without children was outside the norm. By contrast, Hans My Hedgehog achieves a level of activity and success in the forest that he could not have realized in the socially oppressive environments of the town or his parents' home.[13] Behind the stove and at floor level while in his parental home, he was separated from and beneath others in terms of his physical location and with respect to how others viewed him. In the forest, however, he sits high up in a tree with his rooster, playing music and watching his pigs and donkeys. His vigilance and assertiveness are also underscored by the very cunning pact that he makes with the two kings in the forest, whereby each must pledge that the first thing he meets on his return to his palace will be given to Hans My Hedgehog. In each case, the king's daughter rushes out to meet him on the king's return.

Hans My Hedgehog's success in the forest includes not only these clever bargains but also his herding. In what could be viewed as a demonstration of his supercrip abilities, he is so extraordinarily successful that every pigsty in the town needs to be cleared out in order to accommodate all the pigs that he later gives to the villagers to slaughter. His entrepreneurial success as a swineherd shows his "overcoming" of his disability and his prevailing despite the neglect he suffered in his parental home. His success is also remarkable insofar as it pushes back against social prejudices

regarding shepherds and swineherds that go back to the Middle Ages. As G. Fenwick Jones explains, "The shepherd was socially outcast because he was landless and because he had a good opportunity to steal," and in the Middle Ages "people did not discriminate socially between shepherds and swineherds, the latter of which are immortalized in our pastoral term *swain*" (212–13). Hans My Hedgehog's father is a prosperous landowning farmer whose family has a maid; by contrast, Hans My Hedgehog becomes a lowly but highly successful swineherd. Although this change of social status takes place within a fairy tale, it may reflect the lack of rights historically afforded individuals with severe disabilities. For example, the Prussian General State Laws of 1794 stated that monstrous births must be nourished and properly cared for if they survive but that "births without human form and development have no claim to family and civil rights" (Koch 83).[14] Dehumanized and disenfranchised, Hans My Hedgehog is in effect portrayed as a supercripple because he prevails *even with* the physical difference for which others stigmatize him and *even as* a landless swineherd. Although he pursues a lower social occupation than that of his father, his extraordinary success, like the extraordinary objects he chooses to take with him into the forest, defy the stereotypes that others have of him and his body. As scholars such as Lori Merish and Susan Stewart have noted with regard to the enfreakment of extraordinary bodies, what is referred to as a "freak of nature" is in reality a "freak of culture"—a social construction of freakery (Merish 200; Stewart 109). Hans My Hedgehog's success in the forest illustrates this point well. His different body is not unnatural but instead is part of nature. Although his physical anomaly is later magically erased, his success in the forest demonstrates that it is not his body but rather society that must change if he is to achieve equality. We see this in the two very different reactions of the kings whom Hans My Hedgehog helps in the forest. The first king describes Hans My Hedgehog as a "strange animal" (KHM7 2:120),[15] assumes that he cannot read, tries to trick him out of the bargain they made, and mounts an attack on him when he comes to claim the king's daughter. Whereas this first king treats Hans My Hedgehog as wholly bestial, the second king describes him, accurately, as "half hedgehog and half human being" (KHM7 2:121)[16] and does not attempt to deceive him. Instead of having his men shoot at

Hans My Hedgehog as the first king does, the second king instructs them to greet him with cheers of "Long may he live!" ("Vivat") (KHM7 2:122). The second king thus affirms Hans My Hedgehog's life instead of wishing, as the father and the first king do, for his death.

The Erasure of Disability in "Hans My Hedgehog" and "The Donkey"

If the tale were to end here, it would thus portray impairment and deformity as God-given and the stereotypes that result in Hans My Hedgehog's enfreakment as socially constructed. Although depicted as a supercrip who must display extraordinary abilities in order to "overcome" his defect, Hans My Hedgehog's success in the forest and acceptance by the second king would at least in part help to refute the ableist views of his parents, his pastor, and the first king. But the tale proceeds to "reward" the daughter of the second king with the burning of Hans My Hedgehog's skin and his transformation into a handsome head-to-toe human being (a reward that is in stark contrast to Hans My Hedgehog's violent punishment of the first king's daughter, whose body he disrobes and stabs with his quills in a scene symbolic of rape). The erasure of physical difference is made complete in the tale when a doctor cleanses him with salves in order to make the black skin beneath his hedgehog skin turn white. In this respect, the tale points to the medical model of disability insofar as the anomalous black skin is treated as an individual defect that must be "cured" and made white. Hans My Hedgehog's transformation into a head-to-toe human being reinscribes the ableist paradigm: his success in the forest and his assertiveness against social stigma notwithstanding, the tale suggests that he and his bride can be truly happy only if he is fully human in physical form. Should this ableist paradigm be understood as enforcing normalcy, as pointing to an ideal of bodily perfection achievable in the magical realm of the fairy tale, or both?

To probe this question, we must first examine the Grimms' "The Donkey," a monstrous birth tale similar to "Hans My Hedgehog." In 1814, Jacob Grimm found "The Donkey" in the form of a Latin poem, dated from around 1200, that was reproduced in a fifteenth-century manuscript in Strasbourg.[17] Jacob wrote a summary of the manuscript and transcribed

a portion of it, and from this "The Donkey" was formed as it appears in the KHM. In 1870 fire destroyed the Strasbourg manuscript during the siege of Strasbourg in the Franco-Prussian War, but the Latin poem, typically titled *Asinarius,* exists in other medieval manuscripts. As a result, "The Donkey" is "a spectacularly overt example of a fairy tale that the brothers generated from a written tale," as Jan M. Ziolkowski has observed (226), since "we have not only the allegedly authentic fairy tale that they created but also the very text that served as their source—what they judged to be a fairy tale tainted by the highly literary form in which it had been preserved" (202). It is also striking, however, that Jacob himself believed that the tale should merely have been summarized in the KHM appendix, as he told Wilhelm in a letter of March 18, 1815 (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 425–26)—a view that may suggest that he did not regard the tale as sufficiently different from "Hans My Hedgehog." Could it also further underscore his more "scientific" approach to editing and his reluctance to engage in the reshaping of narratives that Wilhelm at times practiced? In any case, while one or both brothers may have viewed "The Donkey," in its KHM form, as the product of an organic stripping away of allegedly highbrow content that had corrupted the voice of the people in the Latin poem, this attempt to excise the artificial actually results in an artificially constructed KHM tale. Wilhelm's decision to present "The Donkey" as a freestanding tale in the KHM, rather than relegating it to the appendix, also further prostheticizes the KHM as a collection by adding to its many depictions of characters born with physical anomalies.

Ziolkowski lists among the many changes that the Grimms made to the tale their removal of erotic content, of features that may have seemed too highbrow or courtly, and of references to classical mythology and poets (226–29). Commenting on the similarities between "The Donkey" and "Hans My Hedgehog," Ziolkowski notes that both tales portray a young man's process of self-discovery and that the character is first portrayed as a freak who plays music before he is transformed into an accepted member of society (213). In the Latin poem on which "The Donkey" is based, the process of self-discovery is overtly sexual: not only has the donkey been associated with male sexuality from ancient times, but

directly before narrating the Donkey's entrance into the king's hall, the poem describes the pubescent princess as now ready to sleep with a man, such that the Donkey's entrance into the hall becomes symbolic of sexual penetration (206). "Hans My Hedgehog," too, is highly sexual in symbolism and theme, as the bagpipe, the rooster, and the stabbing of the naked first princess suggest. Nevertheless, it is not surprising that the Grimms expurgate the sexual content of the poem *Asinarius* in forming "The Donkey"; similarly, they do not speak of the sexual symbolism in "Hans My Hedgehog" in their appendix but instead focus on folkloric associations of hedgehogs with children who fail to grow properly and of deformed children as a punishment for sinful parents. In peeling away the sexual content, courtly references, and classical allusions in *Asinarius* to reveal the allegedly authentic oral tale underneath, the Grimms arguably make the tale more literally about the Donkey's strange body—and less about what this body may symbolize, sexually and socially—than would otherwise have been the case.

In "The Donkey," the child born as a donkey is viewed with horror by his mother but is accepted as God's will by his father. Whereas in "Hans My Hedgehog" the father wishes for his son's death, in "The Donkey" it is the queen who suggests that the donkey-child be thrown into the water so that the fish may eat him. As in tales such as "The Pig Prince" and "Prince Marcassin," the Donkey is nevertheless treated well as he grows up. Whereas Hans My Hedgehog's half-human, half-animal body is regarded as a horrible monstrosity, the Donkey's monstrous nature is more relative: he is a monstrosity in relation to his human parents, but in and of itself his donkey body is portrayed as strangely beautiful. His ears grow "nicely tall and straight" (KHM7 2:252),[18] and his character too is portrayed in positive terms as happy and cheerful. Although he possesses the body of a base animal, his sensibilities are cultivated, and he is drawn in particular to music. In this way, while his body is wholly animal in form (unlike the half-animal, half-human body of Hans My Hedgehog), he is nevertheless still portrayed as a hybrid between the human (soul) and the animal (body).

Despite the Donkey's cultivated sensibilities, a famous musician attempts to dissuade him from learning to play the lute on the grounds

that his hooves will make mastery of the instrument too difficult and will even destroy the lute's strings. Just as Hans My Hedgehog defies the stereotypes that his parents and pastor have of his prospects, the Donkey asserts himself and diligently learns to play beautiful music, despite his allegedly disabling hooves. The Donkey's extraordinary lute playing defies not only others' expectations of his physical body but also proverbial depictions of fools, since according to a classical proverb, an ass that studied music would never learn to play.[19] The Donkey's happiness is nevertheless dampened when he sees his donkey form reflected in the water of a well—an identity crisis that Hans My Hedgehog does not experience. As Erving Goffman relates, the standards that the stigmatized individual "has incorporated from the wider society equip him to be intimately alive to what others see as his failing, inevitably causing him, if only for moments, to agree that he does indeed fall short of what he really ought to be" (7). The individual may react by feeling shame, self-hatred, or self-derogation, and indeed the Donkey grows so distressed after seeing his reflection that he flees with a loyal companion. When he later entertains an aging king with his lute playing, the Donkey is both marveled at for his musical ability and ridiculed for his donkey body and thus appears in the tale as a spectacle and a superfreak whose abilities are portrayed as all the more extraordinary because of his physical form.

First told to sit next to the servants in the king's castle, the Donkey asserts himself by insisting that his noble birth has earned him a seat next to the king himself. Whereas Hans My Hedgehog is scorned by the first king and accepted only by the second king, the Donkey is well liked by the king and soon is granted the princess's hand in marriage. The king nevertheless questions whether his daughter regrets that she "did not receive an ordinary human being for a husband" (KHM7 2:255),[20] unaware that the Donkey has shown her in private how he can take off his donkey skin at night and become human. The word used for "ordinary" is *ordentlich,* and it is striking that it also appears in "Hans My Hedgehog" when the pastor declares that Hans My Hedgehog will not be able to sleep in an "ordinary" bed.[21] The sense that *ordentlich* is used here in the same way in which "normal" would be used today is heightened when, on showing the princess how he looks in human form, the Donkey says, "Now you see who I am . . . , and you see,

too, that I was not unworthy of you" (KHM7 2:254)[22]—thus suggesting that he would be unworthy of her if he were to remain always a donkey. It would be an exaggeration to view these statements exclusively in the context of deformity; after all, the princess has married an animal, and one associated with both folly and domestic labor. Shedding the skin not only symbolically sheds these associations, but, in view of the highly erotic content of the poem *Asinarius,* also suggests that the Donkey has become fully "human" now that he is married. But the Donkey is not merely a talking donkey of unexplained origins but instead is a character who, at the beginning of the tale, is born in what is described as a monstrous birth: his mother screams upon seeing him and wishes to throw him into the water so that the fish can eat him. As a half-human, half-hedgehog hybrid, Hans My Hedgehog is arguably far more "monstrous" or deformed, but the beginning of "The Donkey" nevertheless frames it too as a story about monstrosity. As a result, the passage in which the Donkey comments on his worthiness now that he is human in form, as well as the passage in which the king asks whether his daughter wishes that she would have wed an "ordinary" human being, necessarily carries with it a commentary on physical monstrosity.

But what is particularly striking about these passages in "The Donkey" is that they do not appear in the Latin poem *Asinarius.* The king in *Asinarius* does not ask his daughter whether she wishes she would have wed an "ordinary" human being but merely inquires whether her husband is dear to her (Ziolkowski 341). Similarly, on removing his donkey skin, the Donkey does not declare in the poem that his bride can now see that he was not unworthy of her; instead, the bride there simply "rushed headlong into the bond of lovemaking" on seeing his handsome form (348). As a result of the Grimms' editing, the tale directly categorizes the donkey's body as not "ordinary" or "regular" and then suggests that he is worthy of the princess only because he can assume an "ordinary" physical form. Editorial prosthesis in this case makes the tale more normative than it otherwise would be.

As in "Hans My Hedgehog," the Donkey's skin is thrown in the fire, and the protagonist becomes a handsome man. On seeing his handsome son-in-law, the king in "The Donkey" pledges to give him half his kingdom, and when the king and later the Donkey's father die, the Donkey

has two kingdoms to rule with his queen. In "Hans My Hedgehog," the princess is delighted on seeing her husband in handsome human form, and their wedding is celebrated anew, this time "properly at last" (KHM7 2:123).[23] Moreover, the king gives Hans My Hedgehog his kingdom, thus transforming the erstwhile swineherd into a king. Years later, Hans My Hedgehog travels with his queen to his father, who is now overjoyed to see his son and decides to join Hans My Hedgehog in his kingdom. The reconciliation is dependent on Hans My Hedgehog's now fully human form, for earlier in the tale the father had been distressed when his son, still half-hedgehog, had returned from the forest to give his pigs to the villagers; despite Hans My Hedgehog's success in the forest and generous gift of his pigs, his father still wished him dead. The happy father-son reconciliation at the end is thus directly tied to Hans My Hedgehog's assumption of a fully human physical form.

In view of this reconciliation, it is striking that "Hans My Hedgehog" ends with the rhyme "Mein Märchen ist aus,/und geht vor Gustchen sein Haus" (KHM7 2:123)—"my tale is done, and go now to Gustchen's house." A woman in Steinau who had told fairy tales to the Grimms in their childhood had always ended her tales with variations of this rhyme, and as Jacob Grimm observed, the dictum that one should go to someone's house after hearing a tale was a call for the tale to be passed on to others. This rhyme does not appear at the end of "Hans My Hedgehog" until KHM3, five years after the birth of Wilhelm Grimm's daughter Auguste in 1832 (Bluhm and Rölleke 23–24, 123). Read in this way, the use of the name "Gustchen" (an endearing form of "Auguste") draws further attention to the parent-child relationships in "Hans My Hedgehog." By inserting his daughter's name into the rhyme and appending the rhyme to the tale, Wilhelm Grimm lends an additional happy ending to a tale that begins with a childless couple, depicts the protagonist's negative relationship with his father (and, to a lesser extent, the princesses' relationships with their fathers), and ends with the now "normal" Hans My Hedgehog's reconciliation with his father.

That this reconciliation can take place only once Hans My Hedgehog's hedgehog skin has been burned underscores the fact that disability or deformity in the tale, as in "The Donkey," is ultimately portrayed

as a defect that must be remedied. Whereas various characters in "Hans My Hedgehog" and "The Donkey" wish for the monstrous protagonist's death, it is the protagonist's defect that is destroyed in the end, although not until the protagonist has shown that his physical difference is not the hindrance to happiness and success that others have assumed it would be. Instead of ending with the erasure of stigma, the tales end with the erasure of physical difference.

In fairy-tale scholarship, the removal of the alleged defect is often viewed archetypally as the rehabilitation of the protagonist's cursed soul, and in animal bridegroom tales such as "Hans My Hedgehog," this rehabilitation is commonly interpreted as effected by the love of the bride (e.g., Lüthi, *Volksmärchen* 9–12). In some tales, this interpretation is embedded within the narrative itself: in "The Frog King or Iron Henry," the frog-turned-prince tells the girl that he had been cast under a spell by a wicked witch and that no one except for the girl could break the spell. As for the bride, scholars commonly interpret her revulsion at the bridegroom's animal body and his subsequent transformation into human form as signifying her initial aversion to and later acceptance of marriage and sexual intercourse (e.g., McGlathery 58–63; Bettelheim 282–91). But as Suzanne Magnanini insightfully observes with regard to "The Pig Prince," these interpretations place emphasis on "Beauty and the Beast" instead of on "Beast and the Beauty," even though the narrator's focus is often on the bridegroom (93–96). One further problem with reading "Hans My Hedgehog" as a projection of a girl's aversion to sex is that it is not only the first princess who finds him disgusting and rejects him but also Hans My Hedgehog's family and the first king. Part of the reason that interpreters' emphasis in monstrous birth tales has nevertheless been on the bride is that modern readers view the monstrous form of the protagonist as merely fanciful. As Magnanini points out, however, "In sixteenth-century Europe, accounts of women giving birth to animal offspring appeared both in Straparola's fairy tales and in virtually every scientific or medical text dealing with monstrosity or sexual reproduction" (94). Similarly, in his penetrating application of animal studies theory to D'Aulnoy's tales, Lewis C. Seifert has stressed that interpretations of monstrous birth tales assume that "the animal

disappears before the human," whereas in actuality "this never entirely happens, not only because folk- and fairy-tale animals almost always retain distinctive traits of their nonhuman beings . . . , but also because animals—no matter how anthropomorphic—always pose an existential problem for humans" (244). Magnanini's and Seifert's analyses offer a much-needed corrective to the tendency to abstract the anomalous body in monstrous birth tales and view it only as symbolic of psychological processes and problems.

As in Straparola's "The Pig Prince," the narrator's focus in "Hans My Hedgehog" is almost exclusively on the protagonist's experience of being stigmatized because of his physical anomaly. Although the tendency has been to read the protagonist's body as a metaphor for the cursed soul or the heroine's repression of her sexual maturity, more attention should be paid to the manner in which monstrous birth tales attempt to explain the existence of anomalous bodies by attributing them to divine will, human sin, or a disruption to the natural or social order. The monstrous body in fairy tales is not necessarily representative only of the human being who must atone for his own or another's transgression (or repression) to be psychologically whole; instead, the monstrous body can also represent the individual's experience of disability in the face of social stigma, rejection, and exploitation. These two planes of interpretation interact with and encroach upon each other in the narratives. The problem, however, is that it is not stigma but rather the physical anomaly that is erased in the tales. An ableist paradigm is reasserted.

Is this always the case in fairy tales? A notable exception to the standard erasure of physical difference in fairy tales comes at the end of Charles Perrault's "Riquet with the Tuft," a tale that significantly is regarded as the only artistic fairy tale that Perrault wrote. There, Riquet is ugly and deformed though extremely intelligent, while the princess he loves is beautiful but stupid. In accordance with the pronouncement of the fairy who attended each character's birth, the princess's love enables Riquet to confer intelligence on her, and she, reciprocally, is able to confer handsomeness on him. But instead of portraying only a literal transformation from ugliness to handsomeness, Perrault's narrator encourages a

different reading by suggesting that it was perhaps merely the princess's perspective, and not Riquet's physical form, that changed:

> There are some who assert that it was not the fairy's spell but love alone that caused this transformation. They say that the princess, having reflected on her lover's perseverance, prudence, and all the good qualities of his heart and mind, no longer saw the deformity of his body nor the ugliness of his features. His hunch appeared to her as nothing more than the effect of a man shrugging his shoulders. Likewise, his horrible limp appeared to be nothing more than a slight sway that charmed her. (90)

The narrator's encouragement of this alternative reading might lead one to question the endings of monstrous birth tales such as "Hans My Hedgehog" and "The Donkey." Why is it that these endings emphasize actual transformation and cure? Why don't they instead suggest that the transformation should or could be read as signaling society's newfound ability to accept the protagonists and their anomalous bodies, as opposed to rejecting the protagonists and seeing them only as the Other? Why must the actual physical difference be erased rather than the social stigma that sees only a defect instead of a natural manifestation of universal human difference? Although one could attempt to read "Hans My Hedgehog" and "The Donkey" in the manner in which Perrault's narrator reads Riquet's transformation in "Riquet with the Tuft," one will stumble over passages such as the Donkey's assertion (added by the Grimms) that he is worthy of the princess because he can assume a human form.

This "stumbling" is akin to what David T. Mitchell and Sharon L. Snyder have discussed in their study of narrative prosthesis and to what Quayson has further theorized as "aesthetic nervousness."[24] Mitchell and Snyder draw attention to "the paradoxical impetus that makes disability into both a destabilizing sign of cultural prescriptions about the body *and* a deterministic vehicle of characterization for characters constructed as disabled" (50). At the same time that disability challenges ideas of "wholeness" or "normalcy," it also becomes "the textual obstacle that causes the literary operation of open-endedness to close down or stumble" (ibid.). Thus, "Hans My Hedgehog" and "The Donkey" work hard to show that

their protagonists can push back against stigma and be successful in their bodies, and they portray characters who are prejudiced against the disabled or deformed protagonist in a negative light. But the endings ultimately suggest that physical difference must be removed for a "happy ending" to take place. The protagonist must still be portrayed as aspiring to and achieving normalcy, and his symbolic "overcoming" of disability is rewarded with the erasure of the physical impairment. In popular usage, nondisabled people tend to use "overcoming" to describe "someone with a disability who seems competent and successful in some way," Simi Linton observes, or who "has risen above society's expectation for someone with those characteristics. Because it is physically impossible to overcome a disability, it seems that what is overcome is the social stigma of having a disability" (17). In "Hans My Hedgehog" and "The Donkey," however, the disability *is* physically overcome and indeed physically destroyed by burning. As Mitchell and Snyder note, "the erasure of disability via a 'quick fix' of an impaired physicality or intellect removes an audience's need for concern or continuing vigilance" (8). This is indeed a "quick fix" in "Hans My Hedgehog" and "The Donkey" insofar as the narrator in each tale makes no reference until the end to the protagonist's ability to take the animal skin off. Folklorists have interpreted the ability to take the animal skin off at night as a vestige of ancient beliefs about metamorphosis (Köhler 497; Röhrich, *Folktales and Reality* 87). But because such beliefs were no longer current in medieval and early modern Europe and are no longer current today, the effect is that of using disability to propel the plot, only to suggest at the end that the disability can literally be peeled off the hero. At the end of the tale the hero need no longer function as a supercripple in the narrative, because his supercrip abilities include being able to simply take off the disability costume he wears over his nondisabled body so that he can rejoin society as a "normal" human being. In this way too, the disabled hero in both tales becomes a trickster figure who is, or has been, deceptive about his body. Thus, on the morning after his wedding night, the Donkey springs from bed to quickly put his donkey skin back on, but he cannot repeat this on the second morning because, unbeknownst to him, it has been burned while he slept. Sad and fearful over not being able to find it, he first plans to flee the kingdom but is stopped by the king.

For his part, Hans My Hedgehog is portrayed as a trickster even before he takes his hedgehog skin off, since he cleverly persuades the two lost kings to make bargains with him (thus in effect tricking them into giving him their daughters). Hans My Hedgehog's sudden ability to shed his skin adds to his deceptive character, even though the Grimms suggest in their appendix that as part of the curse in both tales, the protagonist must keep his ability to shed his skin secret.[25] Because the narrative too simply sheds disability by having the protagonist take it off, it arguably becomes aesthetically deceptive as well insofar as it has constructed a supercripple character, only to recast him as thoroughly able-bodied and "normal."

Such an ending is nevertheless expected in the fairy tale, a genre that, as Vladimir Propp observed, has as a basic structural pattern the identification and then liquidation of a deficiency (Propp 53–55; see also Dundes, *Morphology* 61–64; Lüthi, *Fairytale as Art Form* 54–55). In the monstrous birth tales, this lack–lack liquidated pattern moves from disability and deformity to ability and bodily perfection. One can attribute this emphasis on the curing of disability not only to the fairy tale's engagement with the ideal but also to theological paradigms of cure and rebirth, such as Jesus's healing of the sick and disabled or St. Augustine's suggestion that God will cure physical defects when individuals are resurrected (Friedman 121; Bates 113).[26] As we saw with regard to "The Frog King," the European tale tradition abandons the earlier belief in a human's ability to transform himself into an animal at will and replaces this belief with the paradigm of magical enchantment and disenchantment—a paradigm that, as Lutz Röhrich has observed, takes place in tandem with the development of religious beliefs in salvation (*Folktales and Reality* 92). Here too, though, there is ambivalence: while the New Testament seems to disrupt the Old Testament's association of disability with the unclean and impure, the healing of cripples in the New Testament "still adheres to a desire for eradication—the temples are opened up by Jesus but only after the blemish has been miraculously removed," as David T. Mitchell states ("Foreword" x). As Sharon L. Snyder insightfully argues, "ironically both testaments promote a form of erasure: the old banishes cripples from religious visibility through segregation, while the new manages to erase disability through the promise of a miraculous cure. . . . In either case, any risk of a sustained

intimacy with disabled people is alleviated by their effective ouster from public view" ("Infinities of Form" 183–84).

The same is true in the miraculous world of the fairy tale. Despite having seen that Hans My Hedgehog and the Donkey can experience happiness and pleasure with their different bodies and despite social stigma, at the end of the tale the reader can rest assured that the protagonist will not have to remain physically different, in the same way that viewers watching a nondisabled actor playing the role of a disabled character can rest assured that the individual on the screen or the stage is not really disabled. The ableist paradigm is reasserted, and disability is marginalized.[27] Determining whether this paradigm caters to a view of able-bodiedness as an ideal or a norm becomes impossible in the fairy tale, insofar as the real and the ideal are themselves, like the normal and the abnormal, constructs: within the fairy-tale realm of the "ideal," magical cures and able-bodiedness become the "norm."[28] While we may read the happy endings of fairy tales as representations of an ideal state of bodily wholeness that is unattainable in earthy folktales or our own earthly reality, the fairy tale nevertheless enforces normalcy by insisting that its disabled or deformed heroes and heroines become able-bodied. The imposition of the ideal through miraculous cures is itself an enforcement of normalcy. But the deceptive, ruptured, or forced ways in which normalcy is imposed in fairy tales such as "Hans My Hedgehog" and "The Donkey" suggest its impossibility in the "real" world, insofar as physical difference in the tales is suddenly peeled off and burned to reveal normalcy underneath. Normalcy is a fairy tale—or at least a fairy-tale ending.

It is significant in this regard that Perrault's artistic fairy tale disrupts the enforcement of normalcy by putting a philosophical spin on it. Riquet might not really have become handsome by losing his limp and his hunchback; instead, the princess has learned to see handsomeness in the hunchbacked, limping body. But Perrault's tale is, as the Grimms observed, "a mere invention" (KHM7 3:301),[29] whereas they conceive of their own editing as not inventive in the way an artistic fairy tale is but rather authentic and restorative. Bound to their notion of what the fairy tale is and does, the Grimms intensify the fairy tale's enforcement of normalcy through their amendments to "The Donkey" and follow the fairy tale's lack–lack

liquidated pattern. They peel away the artistic layers of *Asinarius* to reveal the allegedly authentic tale that lies beneath, in the same way that the narrative peels off the Donkey's skin. Nevertheless, just as the sudden ability to take off the skin may seem an artificial motivator of plot—a forgotten vestige of totemic belief—there is a tension between authenticity and artificiality in the genesis of "The Donkey" from *Asinarius*.

Rumpelstiltskin: Presuming to Normalcy?

Like the Frog King and the Maiden without Hands, Hans My Hedgehog and the Donkey exemplify positive characters whose physical defect is remedied toward the end of the tale. But what happens to physically anomalous villains? Disability and deformity are of course markers not only of the outcast underdog but also of wicked characters such as the mother and sisters in "One-Eye, Two-Eyes, and Three-Eyes"; the sight-impaired witch in "Hansel and Gretel"; and the often misshapen devil, who is dwarf-like in "The Devil's Sooty Brother" and portrayed with a nonhuman foot in "The Three Journeymen." The most famous physically different villain in the KHM, however, is the helper-turned-tormentor Rumpelstiltskin. As in "Hans My Hedgehog," "The Donkey," and other tales, "Rumpelstiltskin" enforces normalcy, but whereas a positive character can be miraculously cured of his defect, the malevolent Rumpelstiltskin instead destroys his own physical difference by tearing himself in two. Moreover, although Rumpelstiltskin too is portrayed as a supercrip, he differs from "Hans My Hedgehog" and "The Donkey" insofar as he is not a monstrous birth character but a dwarf who represents those who live in the underworld, as the Grimms note in their appendix (KHM7 3:107). As a character from outside the human sphere, Rumpelstiltskin's magical abilities are to be expected, and in this sense his spinning of straw into gold is not nearly as unusual as the Donkey's ability to play the lute or Hans My Hedgehog's supercrip successes in the forest. While Rumpelstiltskin does not become human in form the way these protagonists do, Beth Franks has interpreted his desire to have a human child as an aspiration to "be human himself" (249). In her reading, Rumpelstiltskin's self-destruction at the end indicates a social view that when "disability presumes to normalcy, it must be ripped in two" (249). This is an interesting proposition, especially since dwarfs in

folklore are at times depicted as wanting to "ennoble" their own race with the human children they steal (Piaschewski 64). But is Rumpelstiltskin really "presuming to normalcy" in the manner that Franks suggests he is? Does he really want to be "human," or is it more the case that the other characters in the tale shun him because he represents deformity and disease? As elsewhere in the KHM, Wilhelm Grimm's editing of "Rumpelstiltskin" has important implications for narrative prosthesis in the tale.

The miller's daughter offers Rumpelstiltskin all the treasures in her kingdom in lieu of her child, but he responds, from KHM2 on, that something living is dearer to him than any material possessions. He makes no conditions that the child must be physically or cognitively "normal"; he just wants something *living.* As Roni Natov has observed of Rumpelstiltskin:

> Although it may appear that his desire for a child is typical of the malevolent wishes of magical figures like dwarves and fairies (note the popular changeling motif in folk tales), Rumpelstiltskin is the only character who cannot be bought off. Nothing is as dear to him as human life. And he is the only male figure who recognizes its value. The miller and the king would easily sacrifice human life for gold. (74)

It is nevertheless possible that Rumpelstiltskin represents folk beliefs positing that certain diseases could be cured with the blood of a virgin or child; as the Grimms explain in the afterword to their 1815 edition of Hartmann von Aue's *Poor Heinrich,* such beliefs figure into tales such as "Bluebeard" and "Fitcher's Bird" (Grimm and Grimm, *Hartmann von Aue* 173).[30] If this is the case, Rumpelstiltskin would want the child because he plans to sacrifice it in order to cure himself of disease. But the tale does not comment on Rumpelstiltskin's intentions. Instead, as Heinz Rölleke has suggested, the Rumpelstiltskin figure may attest to beliefs in demonic creatures that cause childhood mortality (KHM7 3:615). That is, whether or not he himself is "presuming to normalcy"—and regardless of what he actually plans to do with the child—he awakens fears in the queen that he will spread disease or deformity to her child.

Wilhelm Grimm's additions to the tale strengthen this association. We see this in the two trios of names added to "Rumpelstiltskin" in KHM2.

Given three days to guess the name of the diminutive figure who spun straw into gold for her and now claims her child, the miller's daughter, now queen, first guesses that his name is Kasper, Melchior, or Balzer, German variants of the names traditionally given to the Magi who came bearing gifts to the Christ child. Whereas this first trio of names might suggest the queen's psychological desire to recast the magical dwarf as a biblical gift-bearing Magus, the second trio suggests a fear that he is an agent of disease who will deform or kill her child. On the second day, her guessing begins with the names Rippenbiest, Hammelswade, and Schnürbein, each of which suggests a part of the body and its disfigurement. Precisely what Wilhelm Grimm may have associated with these names is unknown, as is which if any sources he took them from. "Rippenbiest," translated by Maria Tatar as "Ribfiend" (*Annotated Brothers Grimm* 260), may point to pulmonary illness or chest injury, while the name "Hammelswade" might imply a deformity in the lower leg, where the calf muscle, known in German as *die Wade,* is located. As Johann Christoph Adelung relates in his dictionary, the word *Hammel* refers most frequently to a castrated ram and comes from *hamelan,* "to mutilate, cut off."[31] In this context, it refers to "a cut off piece, *hamma* and *hamm* in Wulfila, lame, mutilated, and *Hamalsteti,* which in Tatian means the place of execution, because there the criminals are mutilated" (2:937).[32] Like "Hammelswade," the name "Schnürbein" suggests the deformity or atrophy of the legs and might also connote genital mutilation.[33] Adelung relates that a common meaning of *schnüren* ("to lace or tie up") is to castrate an animal by tightly binding its testicles with a cord. He also explains that *schnüren* can refer to a form of torture in which cords are placed around the arm and then tightly pulled (3:1612). Since the word *Bein* can refer not only to the leg but also in certain uses to the penis, the name "Schnürbein" might indicate spindly legs (or legs to which a cord has been fastened), or it may have a genital connotation.

The guesses thus remind us of dwarfs' associations in Germanic mythology with illness and death. As Jacob Grimm wrote in his chapter on elves and dwarfs in *German Mythology* (*Deutsche Mythologie*) "Their *touch,* their *breath* may bring sickness or death on man and beast; one whom their *stroke* has fallen on, is lost or incapable" (Grimm, *Teutonic Mythology* 2:460–61).[34] As Paul Battles notes, "the one trait associated with dwarfs in

all three traditions—English, German, and Scandinavian—concerns their power to influence human health (both positively and negatively)" (74). Lutz Röhrich has observed, moreover, that some folklore traditions hold that demons bring disease by entering the human body and are forced to leave it only on being named; similarly, the act of giving a child a name in baptism serves a protective function ("Der Dämon und sein Name" 464; see also Piaschewski 58).[35] Read in this context, the second trio of names guessed by the queen suggests her fear that Rumpelstiltskin is an agent of disease—and thus that he will claim the child in the manner in which one might speak of disease claiming an individual. Wilhelm Grimm may have made Rumpelstiltskin's association with impairment and disease more explicit to make him more dwarflike and to underscore the heroine's maternal concerns for the well-being of her infant in the tale.[36] As Wilhelm portrays Rumpelstiltskin, he is not "presuming to normalcy." Instead it is the other way around, at least from the perspective of the queen, who seems to fear that he is a diseased or misshapen creature who will make the child diseased *like himself* (instead of wanting to become like the child). Her suspicions nevertheless appear unfounded, because in answer to the "embodied" names she mentions, he replies with his standard "That is not my name" (KHM7 1:287).[37] Either he does not actually represent a disease, or he is a disease with which she is not familiar and thus whose name she cannot ascertain. His name itself, moreover, does not appear to be associated with disease. The German name "Rumpelstilzchen" seems to have its origins in the game "Rumpele stilt," as mentioned in Johann Fischart's *Gargantua* (1575), and it has not been shown to bear a particular thematic relevance to the tale for which it is so famous.[38] In this sense, disability is short-circuited in the tale: it is alluded to in the queen's guesses and in the overall association of dwarfs with disease and deformity but is ultimately evaded. The child is protected once Rumpelstiltskin's name is known, and Rumpelstiltskin tears himself in two.

As for this ending and Beth Franks's assertion that presuming to normalcy must be punished with destruction, it is significant that Rumpelstiltskin rips himself in two only from KHM2 on, in which Wilhelm Grimm used the ending from a version he received from Lisette Wild. In KHM1, which combined versions that the Grimms obtained from Dortchen Wild

and the Hassenpflug family, Rumpelstiltskin leaves at the end, never to return; similarly, at the end of "Rumpenstunzchen," a version of "Rumpelstiltskin" collected by Jacob Grimm, Rumpenstunzchen flies off on a cooking spoon. Physical difference is banished or destroyed in all of these versions but more violently so in the version adopted in KHM2 and subsequent editions.

Regardless of whether Rumpelstiltskin is presuming to normalcy and/or represents the threat of disease, Beth Franks's interpretation is of interest when one considers the manner in which "Rumpelstiltskin" might reflect psychological reactions to disability and illness. Nondisabled people might shun disabled people because, psychologically, they might view them as unwelcome reminders of the impermanence and fragility of their own able-bodiedness, or they may irrationally fear that contact with disabled people will somehow lead to their own disability. Franks's interpretation leads us to ask whether Rumpelstiltskin is depicted as a stunted figure because he is a possible bringer of disease and death or, in the reverse of this, is viewed as a possible bringer of disease or death because he is a stunted figure. The desire to avoid contact with disabled people and to remove disability from public view has historically led not only to the treatment of disabled people as pariahs but also to the banishment of disabled people to institutions. Whether Rumpelstiltskin leaves at the end of the tale or destroys himself (and whether he wants a "normal" child or functions as an agent of disease), he is in any case removed from "normal" human society at the end. Similarly, "Hans My Hedgehog" and "The Donkey" remove the physically different hero from view, but these tales give us a handsome prince in his stead. Wilhelm Grimm's choice of Lisette Wild's ending for the tale in KHM2 and subsequent editions makes this removal far more final in "Rumpelstiltskin," and his additions to "The Donkey" make the tale more normative.

But it would be wrong to conclude that the KHM primarily features tales in which disability or disease are literally erased, either through the magical removal of the hero's defect or the annihilation of a character such as Rumpelstiltskin. The collection contains not only many tales that thematize humans' failure to cure disability or disease (as in "The Three Army Surgeons" and "Brother Lustig") but also tales that portray a physical

overcoming of disability as a ridiculous notion. In "A Tall Tale from Ditmarsh," for example, the narrator tells of men on crutches, one of whom was deaf, another blind, the third mute, and the fourth with paralyzed feet. The narrator relates that the blind man saw a hare, the mute man called to the lame man, and the lame man caught the hare and ends the tale by asking the listener to open the window so that the lies in the tale can fly out. (There is, curiously, no mention of what the deaf man does.) Similarly, in "The Tale about the Land of Cockaigne," the narrator presents various lies, including one about a footless man who outruns a fast horse. These two tales can be traced back to medieval tales of an upside-down world and thus emphasize the irreality of disability becoming ability. While "A Tall Tale from Ditmarsh" and "The Tale about the Land of Cockaigne" are mocking in tone, many KHM tales, and arguably the tales with which the Grimms would most have identified themselves, sympathetically depict disabled underdogs who do not literally overcome their disabilities. Do these tales enforce or challenge normalcy, and to what extent do they help to redefine "wholeness" in the KHM? Chapter 5 examines these questions with reference to the Thumbling, Dummy, and aging animal tales.

Chapter 5

"Overcoming" Disability in the Thumbling, Dummy, and Aging Animal Tales

In his "Lecture on Old Age," first delivered in 1851, Jacob Grimm espouses a compensatory model of disability:

> Nature does not abandon the human being to the extent that it would withdraw all means of resistance at once without giving manifold compensation for a suffered loss. Let us consider sensory deprivations, for example. It is said that the blind person's sense of touch often becomes so refined that it is as if he can see with his fingertips. In deaf people, the senses of taste and smell supposedly develop far more highly than usual, and in deformed people, or even people with a limp, the pressure the impediment exerts in some cases on the inner posture may be interrelated with the intense and strengthened intellect that is often bestowed on them. Every misfortune and suffering leads gently and peacefully to a beneficial compensation. (*Kleinere Schriften* 1:198)[1]

Jacob does not merely suggest that a blind person will rely more on touch than someone who is not blind or that a deaf person will rely more on

taste and smell (a curious suggestion, since one might have expected him to assert that a deaf person would rely more on sight). Instead, he claims that a blind person will often have the extraordinary ability to almost see with his or her fingertips, a deaf person will often have extraordinary taste and smell, and someone with impaired mobility or a deformity will often have an extraordinary intellect. Nature rewards the disabled person with this compensatory superability. Disability and extraordinary ability are in this conception biologically intertwined and a gift of Nature or, in light of the Grimms' Calvinist worldview, God. For Jacob Grimm, cripples are *by nature* supercripples.

From the vantage point of disability studies, we could critique this assumption that the bodies of disabled people will automatically compensate, in some extraordinary way, for their physiological defect. First and foremost, by assuming that a disabled person's body compensates for her or his impairment, others might in effect discount or psychologically erase the reality of the impairment; also, they might view the allegedly compensatory ability of the disabled person's body as an excuse not to ensure access, since according to this "logic" the body compensates for the impairment anyway, such that no accommodation, beyond that which the body allegedly already provides, is necessary. My point is not to suggest that disabled people and their bodies never "compensate" for what their impaired bodies can and cannot do but instead to emphasize that the rhetoric of bodily compensation for disability often grows markedly ableist. Similarly, there is a tendency to assume that when disabled people engage in hobbies or creative pursuits, they do so to compensate psychologically for their impairment.[2] Here too, the point is not that disabled people have never engaged in such pursuits as a means of coping with physical pain or other aspects of their disability but that disabled people are often stereotyped as engaging in hobbies for this reason and not for the sake of the pursuit itself and the pleasure that it brings.

The Grimms nevertheless espoused both a biological and a psychological model of compensatory disability, according to which Nature compensates the individual for his or her lack and the individual compensates psychologically by turning his or her attentions to other pursuits. Together with Wilhelm Grimm's admission to Achim von Arnim in 1811 that he

has immersed himself in his philological work as a "consolation" (*Trost*) for his physical impairments, Jacob's "Lecture on Old Age" yields insights into how he and Wilhelm may have viewed the disabled characters in the KHM (Steig and Grimm 3:123). Not only do Hans My Hedgehog and the Donkey possess unusual musical abilities, for example, but there is also a sense in which they are rewarded with able-bodiedness at the end of the tales as a compensation or consolation for all that they have been through. More palpably, heroes who remain disabled at the end of KHM tales—such as the Thumbling, Dummy, and aging animal tales examined in this chapter—are typically depicted figuratively overcoming it by means of compensatory qualities such as cleverness or kindness. Although they use these qualities to work against the social stigma that casts them as freaks or marginalized figures, social stigma remains; it is the protagonists who must be extraordinarily clever or kind to prevail, whereas society itself by and large does not change.

In all but one of the Thumbling tales, Thumbling remains short-statured. His demonstration of his abilities is rewarded not with sudden physical growth but typically with monetary gain and his safe return to his happy parental home. Similarly, the Dummy in the KHM is stigmatized and ridiculed in many of the same ways as Thumbling and monstrous birth characters, and the Dummy too must prevail by showing that he is capable of feats at which other characters fail. Animals with age-related impairments are no longer of use to their masters, and they must band together and cleverly use their impaired bodies to outwit their masters and other characters who threaten their lives. All of these tales show narrative prosthesis, but the Dummy and aging animal tales also exemplify how the Grimms enhance the underdog status of their characters through their editorial prosthetics: the dog and cat in "Old Sultan" are made more impaired as a result of the Grimms' editing, and the Grimms' amendments to the Dummy tales place far greater emphasis on the social construction of the Dummy's disability.

Freakery in the Thumbling Tales

The Thumbling tales, like the monstrous birth tales, portray a hero born with an anomalous body that others view as freakish. The tales trace the

manner in which Thumbling cleverly negotiates the natural and built environments with his small body and in so doing challenges others' assumptions about what he can and cannot do. Because of his tininess, psychological interpretations have tended to view him as representing psychic "smallness" or immaturity. In her psychoanalytic reading of the Thumbling character, for example, Ravit Raufman views Thumbling's tiny body "as an expression of maternal-symbiotic needs, as well as of the experience of maternal immaturity, projected through the child" (49). This interpretation echoes other psychoanalytic readings of differently statured characters in folklore as representing the child-parent relationship. With regard to giants, for example, Alan Dundes rejects the views of "literal-minded folklorists" who "are convinced that there must have been once a race of giant people who dwelled on earth"; just as Raufman sees in Thumbling a projection of the mother's immature psyche, Dundes interprets giants as "a projection of the infant's eye view of the parents" ("Psychoanalytic Study" 55). One might respond, however, by pointing out that what is at stake is not so much whether such a race of giant people actually existed but whether depictions of giants in folklore might have been influenced by or associated with the medieval and early modern fascination with the so-called monstrous races and with particular cases of physical difference. That is, if indeed the giant represents the infant's view of the parents, does the use of the giant to represent this view nevertheless also introduce other symbolic meanings associated with giants in folklore or with human gigantism? Dundes's reading denies, or at least glosses over, the possibility of this referentiality. Similarly, regardless of whether or not a depiction of Thumbling was consciously or unconsciously meant by a storyteller or storytellers to represent an individual with dwarfism and/or a symbol of "maternal immaturity," a nineteenth-century reader familiar with the then-popular freak shows would likely associate Thumbling with the dwarfs typically exhibited at such shows—particularly since in the Grimms' "Thumbling" two strangers expressly wish to exhibit Thumbling in a large town. This is not to suggest that the Thumbling tales should be read only literally as about a thumb-sized human dwarf; however, as is often the case in psychological readings of disabled characters, Thumbling's body has tended to be considered *only* insofar as it can symbolize

psychic processes and not with wider attention to sociohistorical, folkloric, and "embodied" contexts.

A separate problem is that psychological (and psychoanalytic) approaches that do legitimize disability instead of abstracting it have nevertheless tended to pathologize disability and, as Dan Goodley relates, to "reduce the problems of exclusion, marginalization and oppression . . . to the level of the individual person and their damaged psyche" (716). In contrast to psychological views that cast the disabled psyche rather than the disabling society as the problem, Goodley reconsiders the psyche "as a complex tightened knot of the person and the social world, the self and other people, the individual and society." He also considers the internalized experience of "disablism" (the oppression of disabled people). Disablism is "felt psychically, subjectively and emotionally but is always socially, cultural[ly], politically and economically produced" (ibid.). Thus, although Raufman reads the Thumbling character as a projection of maternal-symbiotic needs, we could instead use a disability studies approach to read Thumbling as representing an individual "enfreaked" by society because of his body. In this reading, the Thumbling tales trace his psychic experience of the disablism that the dominant nondisabled society around him has produced, and the tales also portray his parents' psychic experiences as mother and father of a disabled child who is marginalized and viewed as a freak by the dominant culture. Using such a "social psychoanalytic perspective" (Goodley 710), we can uncover the cultural, political, and societal practices that influence Thumbling's and his parents' psyches. This social approach avoids the tendency of psychoanalytic readings to examine disability only as symbolic of psychological processes in the individual or to pathologize it.

Three tales in the KHM include the Thumbling character. "Thumbling" first appeared in KHM2 and was sent to the Grimms in 1816 by Friedrich Wilhelm Carové, who had collected it in Wittlich on the Mosel. "Thumbling's Travels," by contrast, appears in KHM1 in a version that the Grimms obtained from Marie Hassenpflug but was mixed with versions from Hessia and from the Haxthausen family for KHM2 and subsequent editions. "The Young Giant" appeared in the second volume of KHM1 in a version from the Leine River region. Thumbling appears in each of these three

tales under a different name (Daumesdick, Däumling, and Daumerling), and whereas his father is a farmer in "Thumbling" and "The Young Giant," in "Thumbling's Travels" the father is a tailor. Despite these and other differences, no removal of physical difference occurs in any of the tales. Even in "The Young Giant," where the tiny Thumbling becomes extraordinarily tall after a giant nurses him, Thumbling ends up different in stature from those around him. Because of his gigantic strength, the tale is classified in the Aarne-Thompson classification system not as a Thumbling or Tom Thumb tale ("AT 700") but as "AT 650A: The Strong Boy." In the tales in which Thumbling remains diminutive, he is portrayed as a boy for whom the environment—built and natural—can be perilous. He triumphs by using his cunning to get out of even the most difficult situations and by using his diminutive size to his advantage wherever possible.

In the logic of fairy tales and folktales, it seems that physical difference is not removed at the end of the Thumbling tales in part because Thumbling, while anomalous in size, is not monstrous. Monsters such as Hans My Hedgehog were historically regarded as differing in form, whereas extremely short or tall people were viewed as differing only in proportion. For this reason, pygmies were typically not included among the so-called monstrous races because their short stature was not regarded as a deformity (Bates 17). Descriptions of Thumbling make clear that his tiny body is well-proportioned. For example, in "Thumbling" he is described as "perfect in all his limbs" (KHM7 1:206)[3]—an indication that he does not have a congenital malformation of the limbs and is thus not a monstrosity in the eyes of those around him. Perhaps as a result, he is treated better by his parents than the monstrous Hans My Hedgehog is treated by his parents. Whereas Hans My Hedgehog's parents dehumanize him and show no willingness to accommodate his physical form, Thumbling's parents lovingly repurpose the built environment to ensure that he has access to material and social comforts. In "Thumbling's Travels," for example, Thumbling's father fashions a sword for him out of a darning needle and a drop of candle wax. Thumbling himself cunningly negotiates and repurposes objects in his environment, such as in "Thumbling" when he uses a snail's shell as a temporary lodging.

Although Thumbling's body is diminutive but not monstrous, his mother's pregnancy and his birth are nevertheless associated with illness and prematurity in "Thumbling." After the childless couple wishes for a child, even one no bigger than a thumb, the wife becomes sickly and gives birth after only seven months to a thumb-sized child (KHM7 1:206). Ravit Raufman sees "a parallelism between the sick mother and the tiny child who is born two months before the due date. It seems that both mother and son are in some way deficient" (59). While this is true, it is important to point out that babies born at seven months' gestation have been viewed since antiquity as being heartier and more apt to survive than those born at eight months' gestation. This superstition seems to go back to Hippocrates, to whom the treatise *Peri Oktamenou* (*On the Eighth-Month Fetus*) is attributed.[4] In Germany, Johann Heinrich Zedler comments on the belief in his *Großes Universal-Lexicon,* published from 1732 to 1754. As Zedler writes in the entry to "Sieben monatlich" ("Seven Monthly"), "such a birth is regarded now, too, as a quite genuine and lively one."[5] Of particular relevance to "Thumbling" is the prospect that the superstition regarding the heartiness of seventh-month babies might also translate into beliefs regarding their character traits. It is striking, for example, that in a letter to Jacob Grimm, Wilhelm describes Annette von Droste-Hülshoff thus: "She came into the world at seven months and thus is so thoroughly precocious in various abilities" (Grimm and Grimm, *Briefwechsel zwischen Jacob und Wilhelm Grimm aus der Jugendzeit* 221).[6] If the superstitions regarding children born at seven months' gestation underlie this detail in "Thumbling," the tale intertwines ability (precocity) with disability (Thumbling's size and prematurity). By virtue of his size and the unusual precocity afforded him by his seven months of gestation, Thumbling is already at birth destined to be crip and supercrip.

In light of Thumbling's small size and cleverness, Wilhelm Grimm speculates in the introduction to KHM2 that the Thumbling tales originated in legends about dwarfs (Grimm and Grimm, *Werke* 2:1:349), and Jacob Grimm also compares Thumbling to dwarfs in *German Mythology* (*Deutsche Mythologie*) (1:363). Such dwarfs are identified in the KHM as dwarfs (*Zwerge*), brownies (*Wichte*), elves (*Elfen*), or "little people" (*Männlein*), and I will refer to them as "nonhuman" dwarfs because they are portrayed as forming a

separate society from humans, as Jacob Grimm observes in *German Mythology*. To distinguish between Thumbling and nonhuman dwarf figures in the KHM, I will at times refer to Thumbling as a "human dwarf," with "dwarf" having replaced "midget" as the accepted term in the United States for a person of extraordinarily short stature (Adelson xvi–xvii).[7]

As a race unto themselves, nonhuman dwarfs are "normal" insofar as everyone in their society is of very small stature. While human prejudice against them might at times manifest itself in portrayals of dwarfs as mischievous, devious, malevolent, physically misshapen, and agents of disease, they are "deformed" principally in relation to human society. We see this too in depictions of changelings. They are described as misshapen or sickly in relation to the human families with whom the dwarfs leave them but are apparently ordinary dwarfs, even if they are at times portrayed in folklore as actually very old instead of being true newborns (Piaschewski 136). If indeed changelings are representations of severely disabled human children, the tales suggest that such children are dehumanized and relegated in folklore to a different race, while the diminutive but well-proportioned Thumbling is afforded human status. A hierarchy of difference thus exists in the KHM with regard to anomalous births, with Thumbling viewed more positively by his family and society than are monstrous births, and monstrous births—while viewed with horror—portrayed more positively than changelings.

Unlike a nonhuman dwarf who is "normal" in his dwarf society, Thumbling is physically different from others in his human society and must struggle to survive in a built environment engineered for people far taller than himself. Although his parents love him and wish for him to succeed, they at times view his extreme tininess as limiting. In such cases, Thumbling must prove that he can do tasks that his parents believe he is incapable of. In "The Young Giant," Thumbling asks to go with his father out into the field, but his father tells him that he is of no use there and could get lost. In "Thumbling," Thumbling offers to bring the wagon out to his father after his father finishes cutting wood, but his father laughs and insists that Thumbling is far too small to steer the horse. Thumbling convinces him that he will be able to steer if he rides in the horse's ear and tells the horse what to do, as long as the mother first hitches the horse up

to the wagon. Just as the Donkey is described as masterfully playing the lute in "The Donkey," the narration relates that the horse ends up being steered as if by a master. Both characters in this way explicitly become supercrips.

Thumbling's supercrip ability further enfreaks him in the tale when two strangers hatch a plan to buy and display him after they come upon the driverless wagon and discover that he is telling the horse which way to go from his perch in the horse's ear. "Listen, the little fellow could make a fortune for us, if we exhibit him in a big city for money," one says to the other. "Let's buy him" (KHM7 1:207).[8] Thumbling's parents love and accept him, but the strangers regard him as a freak to be commodified. As in "Hans My Hedgehog," enfreakment is associated here not with nature but with society—in this case the big city where the strangers plan to exhibit Thumbling. Their plan to put him on display recalls the circuses, carnivals, tavern exhibits, and freak shows that in the eighteenth and nineteenth centuries often featured dwarfs. Court dwarfs were rare by the end of the eighteenth century, and instead many dwarfs were exhibited, or exhibited themselves, for money (Adelson 21). Traveling shows were often timed to coincide with annual festivals and markets and took place mainly in cities, where the population would be large enough to support a longer run of a show before it moved on to another locale (Scheugl 6).

Many of the freaks on display at such shows were exhibited in what has been described as the "exotic mode," which as Robert Bogdan explains "emphasized how different and, in most cases, how inferior the persons on exhibit were" (29). By contrast "the aggrandized mode reversed that by laying claim to the superiority of the freak. Social position, achievements, talents, family, and physiology were fabricated, elevated, or exaggerated and then flaunted" (ibid.). Dwarfs who were well-proportioned physically were exhibited in the aggrandized mode, while those whose head and limbs were not proportionate to their torso or who lacked limbs were typically cast in the exotic mode (31).[9] For example, the aggrandized mode is evident in a nineteenth-century broadside advertising the American dwarf Charles Sherwood Stratton, whose stage name "General Tom Thumb" combined aggrandizement with folklore. The broadside advertising General Tom Thumb's show first describes "the little General" as "in fine

health and spirits" and (like Thumbling) "symmetrical in his proportions" and then notes that "he has not increased One Inch in Height, nor an Ounce in Weight, since he was Seven Months Old!"—an interesting detail given that in "Thumbling," Thumbling's mother gives birth to him at seven months of gestation. A description of General Tom Thumb's performance follows: "The little GENERAL will appear in his various Extraordinary Performances and Costumes, including SONGS, DANCES, ANCIENT STATUES, the NAPOLEON and HIGHLAND COSTUMES, CITIZEN'S DRESS, &c. &c." As the broadside further announces, he will appear in a burlesque version of a "Hop-o'-My-Thumb" fairy tale (Jay 119; see also Adelson 27). The freak show advertisement, like Stratton's stage name, thus points to the world of the fairy tale and the folktale, just as "Thumbling" points to the world of the freak show. In both, we see the nineteenth-century popular fascination with human dwarfs and the intertwining of folklore and spectacle.

The strangers who wish to buy Thumbling seem to have the aggrandized mode of exhibition in mind, for they hatch their plan after witnessing Thumbling's extraordinary ability to steer a horse-drawn wagon merely by sitting in the horse's ear and calling out directions. He is thus both freak and superfreak, someone whose tiny body and extraordinary feats others will pay money to see. Depicting a human dwarf such as Thumbling in this aggrandized mode might seem more positive than displaying him in the exotic mode, but the aggrandizement nevertheless perpetuated the commercialization of freaks for amusement and "suggested that they belonged with their own kind and that they were not competent enough to prosper in the larger world" (Bogdan 35). Indeed, the strangers patronizingly (and, given their aims, probably disingenuously) suggest to the father that Thumbling will be well-off with them, as if to imply that he would be better off on display than in his parental home. Resisting the commodification and commercialization of his son, the father insists that Thumbling is worth more to him than all the gold in the world and refuses to sell him. Thumbling hatches his own plan, though, telling his father in a whisper that he should sell him and assuring his father that he will return.

Recent scholarship on freaks has cautioned that the freak show should not be unambiguously regarded as a degrading experience for the freaks

who exhibited themselves (e.g., Bates 148, 151). The experience of exhibition may indeed have been more nuanced for freaks than our own age might assume, but Thumbling, in any case, resists exhibition and thwarts the strangers' enfreakment of him. The tale traces the manner in which he outsmarts them and makes his way back to his parents, leaving the strangers penniless while having enabled his father to profit from his sale. Soon after this sale, Thumbling asks the stranger carrying him on his hat brim to let him down to the ground, claiming that he needs to relieve himself. Implicitly comparing Thumbling to an animal, the stranger tells him to relieve himself on the hat, since birds too sometimes defecate there. Similarly, Thumbling is called a grasshopper in "Thumbling's Travels," and there he is also mistaken for a spider. Like the derivation of the English word "midget" from the term "midge" (a tiny fly), these various associations of Thumbling with insects and other small creatures suggest that he is less than human (Adelson xvi–xvii). Other put-downs that he endures include being mocked as a little brownie in "Thumbling" (KHM7 1:209) and as a giant Goliath in "Thumbling's Travels" (KHM7 1:232). This last put-down does not appear in KHM1 but was added to KHM2.

In response to the stranger's equation of Thumbling with a bird, Thumbling protests that it would be improper for him to defecate on the hat. When the man lets Thumbling down to relieve himself, he runs off and takes shelter in a mouse hole. Ravit Raufman ignores Thumbling's thwarting of the men's plans to exhibit him when she analyzes Thumbling, with reference to the psychoanalytic theory of Heinz Kohut, as a "self-object." After observing that the mother's wish for a child as small as her thumb is magically granted, Raufman asserts:

> The fact that his small stature is interlinked with good fortune (this is why the two strangers buy him from his father) is interesting and requires an explanation. My suggestion is that Thumbling's smallness serves to help other people, and therefore puts him in a position of being a *self-object* . . . who fulfills other people's needs and experiences things through others. He himself gains nothing from the experience. In fact, from the beginning, his existence is perceived in terms of satisfying others (his

> parents) who wish for a child so desperately, without considering his own basic needs. (59)

Raufman's suggestion that Thumbling is linked to good fortune requires some qualification. The two strangers want to buy Thumbling not because he is linked to good fortune in some magical, wish-fulfilling way akin to his parents' fulfilled wish for a thumb-sized child; indeed, whereas his parents vow that they would love such a child with all their hearts, the calculating strangers see in him a freak who can be exhibited for their own financial gain. The parents' good fortune of having Thumbling as their child is thus distinctly different from the monetary good fortune that the strangers see in Thumbling. As Betty M. Adelson correctly observes, the strangers are "nefarious characters" (109). Nor does Thumbling exist to serve them or for that matter his parents. Contrary to Raufman's suggestion, his smallness does not serve "to help other people" or to fulfill "other people's needs" (59). Such a reading may unwittingly perpetuate ableist assumptions of disabled people's utility to ableist culture. Throughout history, disabled people have been seen as objects of pleasure for ableist culture, whether as fools or jesters in royal courts or at carnivals and freak shows (Linton 52)—or even today in the bar game known as dwarf tossing. Thumbling, by contrast, *thwarts* others' attempts to see him only as an object to be utilized in fulfillment of their own needs.

Indeed, Raufman's assertion that Thumbling serves to help other people implies a selflessness that is utterly at odds with Thumbling's clever and self-interested, albeit good-natured, disposition. As Jack Zipes has observed with reference to Theodor Adorno and Max Horkheimer's *Dialectic of Enlightenment,* Thumbling is an Odyssean figure who exercises "self-preservation and self-advancement through the use of reason to avoid being swallowed up by the appetite of unruly natural forces. The voyage in the Thumbling tales is an apprenticeship in which the small hero learns self-control and how to control others" (*The Brothers Grimm* 101). After cleverly escaping from the strangers who wish to exhibit him, Thumbling overhears two men talking about their plans to steal money from the pastor. He offers to help but in fact tricks the two men by purposely talking so loudly in the pastor's home that the thieves must run off empty-handed lest they be caught.

Having successfully tricked the thieves, Thumbling encounters new dangers when he is swallowed first by a cow and then by a wolf. The narrator stresses that even in the wolf's belly, Thumbling remains courageous. Raufman, however, asserts that in both "Thumbling" and "Thumbling's Travels," "Thumbling finds it difficult to manage alone in the wide world, in spite of his desire to do so" (60), and that his travel "continually leads to 'inter-wombian' experiences, as he finds himself inside a horse's ear, a mouse hole, a snail's shell, a cow's stomach, and a wolf's belly" (59). It is important, however, to differentiate between the various "inter-wombian" cavities in which Thumbling finds himself. Whereas he himself seeks shelter or cover in the snail's shell and the mouse hole, the cow and the wolf swallow him against his will. Their swallowing of him does not protect him but instead imperils him. But these perils do not suggest that he must return to the maternal protection of his home to survive; instead, the tale shows that while those who are physically different can get "swallowed up" by the dominant ableist culture and its inaccessible environment, Thumbling can and does prevail. He is clever enough to recognize when he can use size to his advantage, and his indomitable will enables him to subvert others' exploitation of him. When he does serve other people, he does so of his own volition and not because he is forced to. It was Thumbling, after all, who wanted his father to sell him because he was confident that he could outsmart the strangers, and it was Thumbling who offered to help the thieves whom he later tricks. Like a modern-day action hero, Thumbling is able to get himself out of the trickiest situations and to manipulate those around him to act in a way that will help him achieve his aims.

Thus, whereas Raufman finds that Thumbling "experiences things through others" and "gains nothing from the experience" of venturing out, he actually gains a great deal and experiences the world for himself and on his own terms (59). He demonstrates his cleverness, proves that he can survive in a world engineered for humans of far larger height, and brings happiness and monetary gain to the parents he loves. On returning home at the end, his father pledges never again to sell him, not even for all the riches in the world. Raufman contends that the parents wished for a child without considering his basic needs, but this too is not borne out

by the tale. The mother states at the beginning of the tale that they would love a child with all their hearts even if he were no bigger than a thumb. They would, in other words, love any child born to them—not just a "normal" one—and their love for Thumbling shows itself when the father resists his son's commodification by the strangers and is happy when his son returns. Moreover, the very last line of the tale emphasizes their dedication to providing for his material needs: "They gave him something to eat and drink and had new clothes made for him, because his clothes had been ruined in his travels" (KHM7 1:212).[10]

A far better reading of "Thumbling" appears in Betty M. Adelson's study of (human) dwarfs. She sees in this tale "the anxieties of parents about the survival of their undersized child" (109). The parents may have wished for a child no bigger than a thumb, "but they are unprepared for the vulnerability that ensues. Still, they must permit their child to venture out and assert himself, intervening only in the most severe crises. At the end, their son safe at home again, their fears are assuaged" (ibid.). This reading also could be applied to "Thumbling's Travels," where the father supports his son's desire to go out into the world by making him a sword. After adventures that include becoming an apprentice, helping thieves steal riches from the king, and being swallowed by a cow, Thumbling returns home in the belly of a fox and survives this incident only by promising the fox all the chickens in his father's barnyard. At the tale's conclusion, a listener asks the narrator why the fox got to eat all the chickens, to which the narrator replies that the listener's father would care more for his child than for all the chickens in the barnyard. As in "Thumbling," the tale thus ends with an emphasis on positive parent-child relationships.

In contrast to the nurturing parents in "Thumbling" and "Thumbling's Travels," the father in "The Young Giant" tries to scare Thumbling by saying that a giant coming over the hill is a bogeyman coming to get him. To the father's great surprise, the giant actually does take Thumbling away, nurses him from his breast, and transforms him into a strong giant. Several years later, the giant brings the now-giant Thumbling back to his father's field, but the father denies that it is his son and initially refuses to allow him to plow. In this tale, the giant is more nurturing of Thumbling

than his own parents, and the tale is striking insofar as it offers an example of horizontal identity[11]—the physically different giant becomes more of a parent and peer to the physically different Thumbling than his own family. Whereas Thumbling stays the same size in the tales in which his parents appreciate him for who he is, he grows into a giant in the tale in which the father does not value him. Parental deficits in "The Young Giant" actually lead to Thumbling's extreme growth, such that it is now the father who appears small in comparison with his gigantic son. The neglected son now literally and figuratively overshadows his father.

From a disability studies perspective, the endings of the Thumbling tales are somewhat more satisfying than the endings of the monstrous birth tales or other fairy tales that present magical cures. Instead of literally removing disability at the end and reinscribing an ableist paradigm, "Thumbling" and "Thumbling's Travels" show a disabled protagonist who remains disabled at the end of the tale. Thumbling demonstrates in these tales that he can succeed despite others' expectations of him and his tiny body, and this success is not "rewarded" with normal height. If the ending is problematic, however, it is because unlike Hans My Hedgehog and the Donkey—and unlike the Dummy character examined below—Thumbling is never depicted as growing into an adult and marrying. He remains forever a precocious child. On this point, I agree in part with Raufman's conclusion that Thumbling is depicted with an "inability to grow up and achieve his own identity, unlike other fairy tale heroes, who finally leave home and get married" (57). On one level, Thumbling returns home in "Thumbling" and "Thumbling's Travels" not because he cannot achieve his own identity (the tales actually show that he can and does) but because he *wants to return* and because the emphasis in the tales is not just on his adventures but also on the family unit: Thumbling ventures out into the world, but he also remains a loving and beloved son. "Thumbling" and "Thumbling's Travels" thus emphasize the strength of the parent-child relationship, whereas "The Young Giant" shows its deterioration. On a different level, however, it is indeed disturbing that Thumbling is never depicted as maturing into an adult, a maturation that in fairy tales is often signaled by the character's marriage. The infantilization of (human) dwarfs can be seen not only in royal

courts, where dwarfs were often regarded as virtual pets, but also in the nineteenth-century associations of dwarfs with children. Lori Merish observes, for example, that in the nineteenth century a common term for "freak show" was "kid show," and freak shows frequently featured acts in which well-proportioned dwarfs ("midgets") performed with children (190). Thumbling perhaps does not marry in the Thumbling tales because, as a tiny human dwarf, he is viewed as a forever child who can never attain adulthood. His precocity never grows into maturity. The implication is that because of his dwarfism Thumbling is undateable, in the sense of not being a desirable romantic partner in the eyes of others—just as monstrous birth characters are depicted as essentially undateable until they shed their animal form and become fully human.[12] The tales thus convey ableist assumptions concerning disabled individuals' sexuality and ability to form romantic relationships. In addition, "Thumbling" reinforces a compensatory model of disability, such as by suggesting that Thumbling's tiny size and his unusual cleverness may be biologically rooted in his seven months of gestation. Nevertheless, Thumbling uses his cleverness not merely to compensate for his tiny size in the tale but also, willingly, to capitalize on it: he works to ensure that it is not the strangers who wish to put him on display but rather he himself and his family who will benefit monetarily from his tiny form.

Constructing Disability in the Dummy Tales

In the introduction to KHM2, Wilhelm Grimm notes similarities between the Thumbling and Dummy characters: "The Dummy is one who is despised, inferior, and small, and only when he is nursed by giants does he grow strong; he is thus similar to Thumbling" (Grimm and Grimm, *Werke* 2:1:356).[13] As Maria Tatar has suggested, moreover, the German terms for Thumbling (Daumesdick, Daumerling, and in particular Däumling) and the Dummy character (Dummling) sound so similar that the two character types might be viewed as "kindred spirits," especially since both "ultimately make good by outwitting or outdoing their seemingly superior adversaries" (*Hard Facts* 103). Like the Thumbling tales, the Dummy tales challenge and subvert social constructions of disability and difference. Whereas Thumbling is depicted as compensating for his small size with

his extraordinary cunning, the Dummy typically compensates with kindness and other virtues. In the introduction to KHM2, the Grimms compare him not only to Cinderella but also to none less than Siegfried in the *Song of the Nibelungs* (*Das Nibelungenlied*). Like Siegfried, they assert, the Dummy is inept in all things that require wit, and he is therefore ridiculed and made to engage in lowly labor, just as Siegfried had to work with a smith. The Dummy is able to prevail despite others' unkind treatment of him because of what they identify as his inner joyfulness and his possession of other attributes that supersede worldly wit.

Commonly translated as "Dummy," "Blockhead," or "Simpleton," the word "Dummling" is found in only three tales in the KHM ("The Golden Goose," "The Three Feathers," and "The Queen Bee"), all of which first appeared in the first volume of KHM1. My analysis will focus on these three tales and especially on "The Golden Goose," but it is important to note that allegedly stupid or dumb characters appear in several other tales in the KHM, particularly folktales depicting peasants. Clever Else (from the tale of the same name) grows so confused that she cannot tell at the end whether she is herself or someone else—perhaps an indication of mental illness. The husband in "The Clever People" reminds his wife that she had a head injury as a small child and still suffers cognitively from its effects; when her stupidity enables a cattle dealer to get two of their cows without paying for them, her husband threatens to give her a beating unless he can find someone even more stupid than she (which he does). In "Clever Hans," Hans's intellectual disability manifests itself in his very limited speech and his literal interpretations of figurative language. When at the end his mother tells him that he should have cast Gretel a friendly look ("thrown friendly eyes at her"), he kills the cows and sheep in the stable, cuts out their eyes, and throws them at Gretel. In "Lucky Hans," Hans receives a gold nugget for wages but makes such bad barters that in the end he returns empty-handed, though full of joy, to his mother.

Determining whether a character's alleged stupidity can or should be construed as an intellectual disability is difficult. This is rather ironic when one considers that the word most often used to describe characters with below-average intellect in the KHM is "dumm," which, like its English equivalent ("dumb"), originally referred to "being bereft of speech or

hearing" (1:1570),[14] as Johann Christoph Adelung defines the term in his late eighteenth-century German dictionary. The term was thus directly associated with sensory and communicative disabilities, and deaf and/or mute individuals were stereotyped as being of low intelligence because of their inability to hear or speak. By the late eighteenth century when Adelung was writing (and by the time of the KHM), this secondary sense of the word "dumm" as indicating a lack of understanding or intellect had overtaken the original meaning. Determining whether a character described as "dumm" can or should be regarded as having a cognitive impairment is difficult both because disability is itself an unstable concept and because fairy tale characters are so shallowly described. Nevertheless, I find it important to draw attention to Dummy tales as tales that at least in part seek to represent the experiences of individuals with developmental or intellectual disabilities, because as is often the case with disability in fairy tales, interpreters often downplay this possibility or ignore it altogether. As Bruno Bettelheim writes with regard to "The Three Feathers":

> A small child, bright though he may be, feels himself stupid and inadequate when confronted with the complexity of the world which surrounds him. Everybody else seems to know so much more than he, and to be so much more capable. This is why many fairy tales begin with the hero being depreciated and considered stupid. These are the child's feelings about himself, which are projected not so much onto the world at large as onto his parents and older siblings. (103)

One might point out in rebuttal that tales such as "The Three Feathers" were not originally conceived for an audience of children. While a child reading "The Three Feathers" today might indeed relate to it in the manner in which Bettelheim specifies, reading the tale itself as a projection of a child's feelings of ignorance compared to others grossly reduces the tale's sociohistorical and folkloric significance.

If we do therefore turn to the tales to look for suggestions of intellectual impairment in various characters, we might find that Hans in "Clever Hans" seems by virtue of his very limited language to have a disability according to current understanding, whereas Hans in "Lucky Hans" may

or may not. Not surprisingly, tales that depict changelings are somewhat more direct in their depictions of intellectual and physical disability, but changelings are typically portrayed as so physically and/or cognitively different that they are regarded in tales as not human but instead as belonging to a separate race of dwarfs or elves. For example, in the third fairy tale in the Grimms' "The Elves," elves take a human baby and substitute "a changeling with a thick head and blank eyes . . . that wanted only to eat and drink" (KHM7 1:218).[15] Other fairy tales in which stupid, or allegedly stupid, characters appear tend to show the character prevailing, despite his stupidity. The third-born son in "The Griffin" is called "Dumb Hans" ("dumm Hans"); whereas his two older brothers are liars, Hans succeeds in restoring a princess back to health with apples (and gains her hand in marriage) because of his honesty and forthrightness. Similarly, the older boy in "A Tale about the Boy Who Went Forth to Learn What Fear Was" is described as intelligent, but the younger son, who "was dumb and couldn't understand or learn anything" (KHM7 1:41),[16] is the one who marries the princess in the end. In "Hans Dumb," a tale that appears only in KHM1, Hans is a "small, crooked, and hunchbacked lad, who wasn't very bright, and for this reason was called Hans Dumb" (KHM1 203).[17] In a rather pronounced example of the interplay of ability and disability in fairy tales, Hans Dumb nevertheless has the extraordinary ability to have any wish he makes come true, and he successfully wishes to become a handsome and intelligent prince. He is thus both cripple and supercripple. Similarly, in "The Three Languages," a count has an only child "who was dumb and couldn't learn anything" (KHM7 1:186)[18] but succeeds in becoming no less than the pope at the end because he understands the language of animals—an extraordinary compensatory ability. As Orrin W. Robinson has observed with regard to these and other examples of characters described as "dumb" (*dumm*) in the KHM, almost all are male, and almost all are portrayed as virtuous (148).

From a narratorial standpoint, "The Griffin," "The Boy Who Went Forth to Learn What Fear Was," "Hans Dumb," and "The Three Languages" are unambiguous in their portrayals of stupid protagonists. The narrator tells us that the protagonist is dumb, and the tale shows how he succeeds in the end despite what the narrator has confirmed as the protagonist's

impaired intellect. The situation is far less clear-cut in the Dummy (Dummling) tales, however, because of a striking editorial change made by the Grimms. In KHM1, "The Queen Bee," "The Three Feathers," and "The Golden Goose" treat a character's status as a dummy as a matter of fact. By KHM2, however, the wording is changed to indicate primarily that a character is *called* a dummy. The passages in the respective editions read as follows:

"The Queen Bee"

KHM1: "The youngest, the Dummy, went out and looked for his brothers" (228).

KHM2: "The youngest, who was called Dummy, went out and looked for his brothers" (1:240).

"The Three Feathers"

KHM1: "so the third prince, the Dummy, had to remain there" (230).

KHM2: "There once was a king who had three sons, of which two were clever and sensible, whereas the third one did not talk much, was naive, and was called Dummy" (1:241).

"The Golden Goose"

KHM1: "There was once a man with three sons, but the youngest was a dummy" (232).

KHM2: "There was once a man who had three sons. The youngest was called Dummy and was ridiculed and disdained and put down on every occasion" (1:244).[19]

As a result of Wilhelm Grimm's editing of these passages, it is now not explicitly the narrator but first and foremost the character's family or society that regards him as a dummy or blockhead in each of the three tales.

This change of wording can be analyzed in a couple ways. First, we could read the change as signaling that the character is merely *called* a dummy but in actuality does not have an impaired intellect. This seems to be the manner in which Hans-Jörg Uther interprets the tales. Without referring to the editorial changes between the first and subsequent

editions, Uther describes "The Three Feathers" and "The Golden Goose" as tales that depict a young man who is misjudged as a dummy (*Handbuch* 157, 344–45). If we adopt this reading, the tales point to the manner in which disability-related put-downs are often used to make an individual seem or feel inferior, even though the individual really is not different in the manner that others suggest he is. The protagonist, in this scenario, is not actually of low intelligence. If this is the case, the tales in effect name disability only to erase it: the protagonist is able to prevail because he was never really impaired. Disability remains marginalized, because it never actually "exists" in the tales in the first place.

Another way to read the changes is to view them as signaling an increased emphasis in KHM2 and subsequent editions of the KHM on the manner in which society categorizes individuals as normal or impaired, affirming the former and marginalizing the latter. In this reading, the editorial changes point to the social construction of normalcy and disability: others pronounce the protagonist as a dummy, marginalize him, and have a host of assumptions in mind regarding what someone with his impaired intellect can and cannot achieve. Contrary to Uther's reading, the narrator in this scenario is not necessarily saying that the protagonist does not have an impairment; instead, the narrator is drawing attention first and foremost to the manner in which others stigmatize him because of his impairment. In similar fashion, as we saw in chapter 4, the narrator does not judge Hans My Hedgehog but emphasizes the manner in which his family and society judge him.

In essence, the two interpretive possibilities yield the following question: Are "The Queen Bee," "The Three Feathers," and "The Golden Goose" a form of "supercripple" narrative in which simpletons prevail despite their intellectual impairments and the low expectations that society has of them, or are they tales in which characters have been wrongly identified as intellectually impaired by others who wish to further marginalize the marginalized (such as third-born sons) by claiming that they are impaired? Once again, this is an example of the manner in which narrative prosthesis in the KHM is often affected by the Grimms' own editorial prosthetics—and in which such changes point to social constructions of disability or freakery.

To consider how the Grimms might have viewed this question or why Wilhelm Grimm made these editorial changes to the three tales, we can look to other tales. Wording similar to that later adopted in the "The Queen Bee," "The Three Feathers," and "The Golden Goose" also appears in other KHM tales about allegedly "stupid" protagonists. In "The White Dove," a tale in KHM1 that was later eliminated, the youngest of three sons "was regarded as stupid, and was called Dummy" (KHM1 227).[20] In "The Poor Miller's Apprentice and the Cat," the protagonist "was regarded as stupid by the others" (KHM1 413)[21] in KHM1 and later editions. In this tale, the miller tells his three hired men that he will give his mill to the one who brings back the best horse; whereas the two "normal" men bring back disabled horses (one blind, one lame), the "stupid" apprentice acquires a beautiful horse after having served a cat who is actually a beautiful princess. There is thus an ironic inversion here insofar as the intellectually impaired man obtains a beautiful horse as well as a beautiful princess, whereas the "normal" men bring "defective" horses. The moral with which the tale ends suggests that the protagonist is not merely called stupid but is stupid: "Therefore no one should say that someone who is stupid cannot amount to anything" (KHM7 2:105).[22] In their appendix to the KHM, the Grimms comment that the two hired men intentionally select blind and lame horses in order to show their disdain for the protagonist, whom they assume will not be able to find a horse himself. They compare the tale to "The Three Feathers" and refer to both as tales in which the Dummy experiences a happy ending. There is therefore no indication that they consider the protagonist in either "The Three Feathers" or "The Poor Miller's Apprentice and the Cat" to have been mistakenly viewed as of low intelligence; on the contrary, they suggest that the protagonist is indeed accurately described. In the preface to KHM1, moreover, the Grimms list among the morals that fairy tales impart the humbling of worldly cleverness when the Dummy, "who is ridiculed and pushed to the last, but who has a pure heart, is the lone winner of good fortune" (KHM1 58).[23] They make this statement in the context of imperfection in fairy tales and mention as examples the brother's remaining swan wing in "The Six Swans" and a character's loss of an eye; for this reason, the statement suggests

that they view the Dummy as indeed having a deficit but one for which he compensates with his pure heart.

Attempting to determine definitively whether the Grimms found the Dummy to be of low intellect or to be misjudged as such is difficult, but these various passages suggest that they probably did view the Dummy as having what today would be deemed a learning disability or an intellectual disability. Max Lüthi argues that the "Dummling" is indeed intellectually different from others, whereas the "Dümmling" (with umlaut) is typically portrayed in folklore as a character regarded as but not actually of lower intelligence ("Dümmling" 940, 943). Lüthi also notes that in the Grimms' manuscripts for the KHM, the words "Dummling" and "Dümmling" appear without differentiation but that "Dummling" appears uniformly from the very first edition of the KHM. If Lüthi is correct, the Dummy in the KHM is indeed meant to be regarded as cognitively different from other characters.

But the Dummy's actual impairment status, so to speak, is not the point of the tales in which he appears, and attempting to determine this status in some ways merely imposes medical categorizations of disability on the tales that only came into existence in the course of the nineteenth century and continued beyond. Instead of having the narrator definitively categorize the Dummy as truly "dumb" or not, Wilhelm Grimm focuses on showing how his society constructs his disability. The Dummy's cognitive difference, however mild or pronounced it might actually be, makes others oppress him and brand him as "dumb." Wilhelm also enhances depictions of the Dummy as being different in expression and disposition from those around him. The editorial change made to "The Three Feathers" is particularly telling in this regard, since Wilhelm added the phrase indicating that the protagonist "did not talk much" and "was naive." The tale ends with the Dummy, now king, reigning wisely over his people. While this ending could be read as evidence that he was not impaired to begin with, it could also be read as a fairy-tale ending in which the Dummy shows that he is not bereft of all ability, contrary to the expectations of those around him. While he may be cognitively different from others, in other important ways he is wiser than they are. The tale thus points to a difference between

intelligence and wisdom, suggesting that even the Dummy can be wise whereas more intelligent characters might not be.

With regard to disability and enfreakment, "The Golden Goose" is perhaps the most interesting of the three tales in which the Dummy figure appears. Here, the Dummy kindly shares his meal with a gray dwarf in the forest after the Dummy's two older brothers refuse to share theirs. The dwarf punishes the two brothers by causing them to injure themselves while attempting to chop down a tree, but he rewards the Dummy by giving him a golden goose. As the Dummy discovers, everyone except for himself gets stuck on either touching the goose or touching anyone else already stuck to it. The Dummy comes to a kingdom in which the daughter is so earnest that she never laughs, and the king decrees that anyone who can make her laugh will win her hand in marriage. The Dummy decides to bring the goose with a long train of people stuck behind it to the princess, who immediately begins to laugh.

Whereas at the beginning of the tale it was the Dummy who was "ridiculed and disdained and put down on every occasion" (KHM2 1:244), here others are laughed at. In short, the gift that the dwarf bestows on the Dummy enables him to subvert others' enfreakment of him by instead enfreaking others. It is no longer he who is regarded as a spectacle but rather the seven people—the innkeeper's three daughters, the parson, the sexton, and two farmers—he exhibits at the court as a freakish spectacle of stuck-together bodies. The golden goose does not lay golden eggs or anything of that sort; instead, it is magical insofar as it allows the Dummy to turn the tables on those around him. Historically, court jesters and fools could be "artificial fools" (fools who engaged in self-deprecating humor to entertain others) or "natural fools" (fools with a developmental disability that made them "naturally" foolish) (Covey 236). Having been regarded by others as a "natural fool," the Dummy resists entertaining others in this capacity at the court and instead uses others as entertainment for the princess. They are stuck together and can be viewed metaphorically as the mass of society that has marginalized him as the Other, while he retains his autonomy. As in the case of Hans My Hedgehog, it is again in the forest, away from social norms, that the Dummy is able to prove himself through his kindness to the gray dwarf; symbolically, the golden goose

becomes a gift that Nature bestows on him. And as in "Hans My Hedgehog," the Dummy is able to triumphantly rejoin society at a higher social level in the end, having proved that he can prevail. Unless we read the tale as one in which the Dummy was never actually cognitively impaired in the first place, "The Golden Goose" nevertheless differs from "Hans My Hedgehog" insofar as it does not explicitly remove the disability at the end.

The Dummy's father had initially hesitated to give the Dummy permission to go into the forest, since his two brothers had injured themselves there. On relenting, the father says, "Go on then, an injury will make you clever" (KHM2 1:245; KHM7 1:347).[24] The passage suggests that getting injured, like his brothers did, will make the Dummy clever (*klug*) in the sense of teaching him a lesson or bringing him to his senses. But the father unknowingly foreshadows the Dummy's triumph at the end in uttering this line. "Schaden" can mean not only "injury" or "harm" but also "loss," "defect," "disadvantage," or "detriment," and the tale in effect shows that the social stigmatizing of the Dummy as defective *has* made him "klug," in the sense of "clever," "intelligent" "smart," or "prudent." He is a better, more generous person than his selfish brothers in part because he has experienced rejection and oppression. It is striking that this line is not in KHM1 but appears only from KHM2 on. The version in KHM1 was probably collected from the Hassenpflug family in Kassel and was then mixed, for KHM2, with a version told to the Grimms by the Haxthausen family (KHM7 3:471). The line was thus either authored by Wilhelm Grimm himself or was part of the version told to him by the Haxthausen family. Regardless of its origins, it offers an ironic moral to the tale. The father thinks that the Dummy will learn a lesson if he is injured chopping wood, but the Dummy instead shows his father and others that the psychic injury sustained as a result of others' oppression of him has taught him something that is far more important: to be kind and generous to others.

Disability in Aging Animal Tales

In his "Lecture on Old Age," Jacob Grimm asserts that the worst part of old age is what he describes as the inescapable weakening of one's

physical and mental abilities—an inescapability that is also thematized in KHM tales such as "The Messengers of Death" and "The Life Span." But he expressly maintains that "old age represents not merely a decline in virility, but rather its own power, a power that develops according to its own special laws and terms. It is a time of peace and contentment, which do not appear very much until old age, and in this state its own unique effects can come to the fore" (*Kleinere Schriften* 1:208).[25] This emphasis on inescapable physical decline coupled with newfound power and contentment may be read as another expression of Jacob's compensatory model of disability, according to which Nature beneficently bestows new abilities on individuals as other abilities wane. But this emphasis is also striking insofar as Jacob does not reduce older people to mere symbols of physical decline—a reduction that is all too common in literary, cultural, and popular representations of old age. Such reductions not only stereotype and misrepresent older people but also lead to erroneous assumptions that all young and middle-aged human beings are able-bodied (Chivers 19–20). Jacob dignifies rather than dehumanizes old age.

A similar dignifying of old age appears in the KHM. In the KHM, impairments are often used to make portrayals of older characters seem more concrete or realistic, and in some cases these impairments were added or intensified by the Grimms. But tales depicting older characters nevertheless do not reduce them to physical decline; on the contrary, most of the tales in which older disabled characters are depicted show a pushing back against any assumption that age-related disability has diminished a character's value as a human being. In "The Old Man and His Grandson," for example, a son and daughter-in-law are embarrassed when the son's elderly father, who is deaf and has weak eyes and shaky knees, spills food on himself. After they make him sit in a corner behind the stove, their four-year-old child begins making a food trough for them to eat out of when they grow elderly. This reminder that their own life cycle will include inevitable physical decline leads them to no longer isolate or reject the old man. The young child's actions are in keeping with portrayals of children's innocence and perceptiveness, and Isabella Wülfing has noted the tendency in children's literature for children and elderly characters to be portrayed as sympathetic toward each other (39). Within the context of

disability studies, it is hardly surprising that the child is more sensitive to his grandfather's situation than the adults are. As disability studies scholars have observed, the life cycle might be viewed as typically running from the relative helplessness of infants and young children to the peak health of young adults to the infirmities of old age.[26] As someone who is himself dependent on the adults around him, the young child is thus better able to sympathize with his grandfather's situation.

Whereas the young child effects change in "The Old Man and His Grandson," the most striking tales in which age-related disability is depicted feature aging animal protagonists who advocate for themselves. In "Old Sultan" and "The Bremen Town Musicians," domestic animals are no longer wanted by their masters because old age has rendered them incapable of performing physical labor. The protagonists in these tales prevail because, in spite of their age-related impairments, they cleverly use their bodies to their advantage and work together with other disabled characters to achieve the peace and contentment they desire. The tales thus exemplify the compensatory "power" of which Jacob Grimm speaks in his "Lecture on Old Age" (*Kleinere Schriften* 1:208).

The Grimms received two versions of "The Bremen Town Musicians" from August von Haxthausen and mixed these with a version from Dorothea Viehmann. The tale was first published in KHM2 and famously depicts a donkey, a hunting dog, a cat, and a rooster, all of which have declined physically to the point that their masters no longer want to devote resources to feeding them. They each escape and, after meeting up with each other, resolve to travel to Bremen to become musicians. Because they cannot reach Bremen in one day, they stay overnight in a house in the forest occupied by robbers. Perched one on top of another and making a terrible noise with their crowing, meowing, barking, and braying, they scare the robbers away, who mistake the tower of animals for a fearsome ghost. (As the Grimms note in their appendix, this scene was not included in Viehmann's version, which instead depicted the animals simply entering the house to play music for the robbers instead of trying to scare them into leaving.) When a robber attempts to return around midnight, the animals again scare him away. In the darkness, the robber mistakes the cat who scratches him for an old witch with long fingers and sharp fingernails,

the dog who bites him for a man with a knife, the donkey who kicks him for a monster with a wooden club, and the crowing rooster for a judge who decrees, "Bring the rogue to me" (KHM7 1:164).[27] The four animals like the house in the forest so much that they decide to stay there instead of proceeding on to Bremen. Thus, although identified at the end of the tale as "Bremen musicians" ("Bremer Musikanten"), the animals never actually reach the town after which they are named.[28] It is telling that the first character introduced in the tale is the donkey, who informs the dog that he plans to become a lute player. If read in the context of the classical proverb that held that an ass could never learn to play music no matter how hard he studied, the donkey's plan seems implausible from the start.[29] Whereas the protagonist in "The Donkey" defies this proverb and becomes a master lute player, the donkey and his companions in "The Bremen Town Musicians" never even reach their destination or embark on their intended livelihood. But they figuratively become musicians in the sense that the tale describes them scaring the robbers away with their "music" ("Musik") (KHM7 1:163), and their plan to become town musicians points to their desire to have a voice where they have had none. Hans-Jörg Uther speaks of "The Bremen Town Musicians" as socially utopian in its depiction of the animals' ability to improve their situation and avoid the fate that their masters had planned for them ("Die Bremer Stadtmusikanten" 89–92). Despite having worked hard for their masters all their lives, the animals are valued only for their ability to work and must band together to make their own happiness.

Similarly, in "Old Sultan," Sultan is characterized as a loyal dog who has grown old and lost all his teeth. His master, a farmer, tells his wife that he plans to shoot Sultan dead because no thief would ever fear a toothless dog. Sultan, in the farmer's words, is "no longer good for anything" (KHM7 1:249).[30] His wife expresses sympathy for Sultan and protests that he has served the family well for years and deserves to be kept alive. On hearing of the farmer's plans to shoot him, Sultan enlists the help of a wolf, who pretends to steal the farmer's child so that it will appear as if Sultan is coming to the child's rescue. After this plan is successfully carried out, the farmer resolves not to kill Sultan and to take care of him for the rest of his days. The wolf, however, expects that Sultan will allow him to

steal one of the farmer's sheep in return for his help, but Sultan declares that he will always remain loyal to his master and will not allow the wolf to harm the farmer's livestock. When the wolf challenges Sultan, the only aid that Sultan can muster is a three-legged cat, who is in so much pain that it has to hold its tail erect as it hobbles around. The wolf mistakes the cat's upright tail for a saber, and whenever the three-legged cat limps around, the wolf mistakes this for a rock about to be hurled at him.

The Grimms obtained "Old Sultan" from Sergeant of Dragoons Johann Friedrich Krause and included the tale in the first volume of KHM1. For KHM2 and subsequent editions, they incorporated elements from a version told by the Haxthausen family into the tale. A comparison of the tale in KHM1 with a handwritten manuscript version of Krause's tale shows how the Grimms may have enhanced the descriptions of age-related disability in the tale. Krause simply states that the farmer "had an old dog who could no longer perform his duties" (Grimm and Grimm, "Sammlung von Material zu den Märchen" C 1,3: 6–7).[31] The Grimms, however, give more detail: Sultan "was old and had lost all his teeth, so that he could no longer grab hold of anything" (KHM7 1:48).[32] In Krause's version, moreover, the farmer simply tells his wife that he is going to shoot the dog dead, and he calls his wife a fool when she suggests that the dog deserves to be kept alive out of charity and thankfulness for his many years of service. By contrast, the Grimms provide more rationale for why the farmer wants to shoot the dog. The two passages read as follows:

> KRAUSE'S VERSION: "The farmer said wife you are a fool, what are we going to do with the old dog" (Grimm and Grimm, "Sammlung von Material zu den Märchen" C 1,3: 6–7).[33]
>
> KHM1 VERSION: "The husband said, 'You are not very bright. What will we do with him? He doesn't have a single tooth left in his mouth, and no thief would be afraid of him.'"[34] (KHM1 185)

In the Grimms' elaboration, Sultan is not only old but now has a specific age-related disability. Similarly, the Grimms add details to Krause's description of the cat's body: whereas Krause simply describes the cat as lame

(a description that the Grimms retain in KHM1), the Grimms describe the cat as three-legged beginning with KHM2, and there too they add the description of the cat holding its tail erect out of pain. These changes make narrative prosthesis in the tale more explicit and also add to the physical reality of the animals' bodies. The Grimms' changes become even more pronounced when one considers that other nineteenth-century European variants of "Old Sultan" lack such concrete descriptions of the characters' bodily decline. For example, the master in the Bohemian tale "The Dog and the Wolf," collected by Theodor Vernaleken, decides to abandon his aging dog Sultan because he believes that the dog is too old to be of any use to his household, but no description of specific physical decline—such as the Grimms' addition of toothlessness—accompanies the designation of Sultan as "old" (Vernaleken 39). The Russian tale "The Bear, the Dog, and the Cat," in the collection of A. N. Afanas'ev, also lacks the mention of toothlessness or other physical incapacity, although its opening line specifies the duties that the old dog had ceased to perform: "Once there was a peasant who had a good dog, but when the beast grew old he ceased to bark and to guard the house and barn" (Afanas'ev 453). In the Russian tale, the cat does not help the dog in a fight and has neither a missing or lame leg nor a painful tail; instead, the dog comes to the aid of the hungry cat, is beaten by the peasant's wife for doing so, and later dies while trying to fight a mare. In "The Dog and the Wolf," neither the cat nor the rooster who fights alongside the dog is portrayed as physically frail or disabled.

In both "Old Sultan" and "The Bremen Town Musicians," the animals are able to prevail not in spite of but actually because of their bodies; moreover, in both tales their physical actions are mistaken for something more sinister or threatening than is actually the case. But in "Old Sultan," it is the cat's impaired body—its three-legged hobble and tail lifted in pain—that is mistaken for a rock about to be thrown and a saber about to be wielded, whereas in "The Bremen Town Musicians," it is the unimpaired aspects of the animals' bodies that are mistaken for sinister beings. The cat in "The Bremen Town Musicians" is said to have teeth so worn down that it cannot catch mice, but it can still scratch, and its claws are mistaken for a witch's long fingernails. "The Bremen Town Musicians" thus shows the animals' physical agency despite their impairments. Contrary to what

their nondisabled masters seem to imply, the animals are not defined solely by their impairments, and they confound ableist assumptions about their bodies by showing what they can do. By contrast, impairment itself becomes empowering in "Old Sultan," where the cat's impaired body is, ironically, misinterpreted as weaponry. Could this misinterpretation symbolize the fear with which nondisabled people at times react to disabled individuals—a fear that results when, on seeing a disabled person, a nondisabled person is reminded that able-bodiedness is not a permanent state and that the nondisabled person could at any time become disabled? This psychological fear of disability might be symbolized in the tale by the wolf's implicit fear that the "rocks" and "saber" could cause him bodily harm.

One other difference appears in the end result for the animals in the tales. In "The Bremen Town Musicians" the animals form their own society in the forest, but in "Old Sultan" the dog succeeds, albeit through subterfuge, in getting his master to provide for him in his old age instead of shooting him. Each tale is empowering for the disabled characters, but in "Old Sultan" the disabled dog remains with his nondisabled master, while the animals in "The Bremen Town Musicians" do not. The stigma of physical decline is not genuinely overcome in either tale: the protagonist must either initially pretend to be of greater utility than is actually the case in order to persuade his master to provide for him in his old age (as the dog does in pretending that he has heroically saved the child), or he and others like him must start a new life, deep in the forest, away from a society that sees value and utility only in able-bodiedness. The tales do not reduce the characters to physical decline and are positive in their portrayal of the protagonists' self-empowerment, but the compensatory peace, contentment, and unique power that Jacob Grimm associates with old age is achieved in each tale only through subterfuge, whether intended or unintended.[35] Whereas Thumbling returns home to his loving parents and the Dummy in "The Golden Goose" marries a princess, the endings of the aging animal tales are more overtly disturbing. The animals must either pretend to be or are mistaken as something they are not in order for a happy ending to take place. This prompts us to return to Hans-Jörg Uther's characterization of "The Bremen Town Musicians" as socially utopian in portraying

animals who elude the deaths that their masters had intended for them and form their own peaceful society in the woods ("Die Bremer Stadtmusikanten" 89–92). While the animals create their own social utopia, the dystopic world they left behind remains. A more overarching social utopia, in which the masters would accept and value the aging animals as they are instead of slating them for death when they are no longer physically fit, does not appear. Dystopia also remains in "Old Sultan," where the dog escapes being killed by his master only because he successfully pretended to be of greater physical utility to the household than he actually is.

Wholeness and Overcoming

In the Thumbling, Dummy, and aging animal tales, the narrative-prosthetic drive toward wholeness typically becomes the product of a compensatory ability or character trait exercised when another ability is missing or taken away. Because of his extraordinary cleverness, Thumbling is able to use his size to his advantage, and a happy ending is realized when he returns home to his parents. Despite being branded as stupid by those around him, the Dummy in "The Golden Goose" is able to rise in station both because he exercises kindness to the dwarf when his brothers do not and because he alone, as crip and supercrip, is able to make the princess laugh. In the aging animal tales, the protagonists band together to cleverly outsmart their masters or other antagonists, and their feats include chasing out a band of robbers and prevailing in a fight with a wolf and pig. Ironically, they become supercrips in part because others mistake their bodies for frightening ghosts or lethal weapons—that is, as more extraordinarily powerful than is actually the case.

In all of these tales and in tales such as "Hans My Hedgehog" and "The Donkey," self-empowerment is essential to the underdog's ability to negotiate a world that views him as defective. Virtually all of these characters, moreover, are depicted as resisting others' enfreakment of them. Hans My Hedgehog rides out of town with his rooster and bagpipe, the Donkey protests when he is ridiculed while playing the lute for the king, Thumbling ruins the strangers' plans to exhibit him in a freak show, and the Dummy in "The Golden Goose" gets the princess to laugh by exhibiting not himself but the stuck-together mass of people. Whereas these characters subvert

others' viewing of them as spectacles, the Bremen Town Musicians plan to survive by becoming spectacles, since their plan is to perform for others in Bremen. Although they do not actually become town musicians, they become a spectacle in a different sense when they climb on top of each other to scare the robbers away.

While there are many similarities between the monstrous birth tales on the one hand and the Thumbling, Dummy, and aging animal tales on the other, the conceptions of wholeness and overcoming differ starkly. Rather than presenting wholeness as a magical ideal enforced by the aesthetic logic of the wonder tale, tales in which no supernatural cure appears ultimately present wholeness as a redefined earthly state in which a lack is not liquidated but is compensated for. Tobin Siebers observes that the "ideology of ability stands ready to attack any desire to know and to accept the disabled body in its current state. The more likely response to disability is to try to erase any signs of change, to wish to return the body magically to a past era of supposed perfection, to insist that the body has no value as human variation if it is not flawless" (26). Whereas the wonder tales in the KHM do indeed "magically" return the body to a state of perfection, tales in which characters overcome disability through compensatory abilities nevertheless also show society's reluctance to accept the disabled body for what it is. To push back against the view that the body is valuable only if flawless or "normal," characters in these tales must be kinder or more cunning than those around them. The Grimms' editing of these tales accentuates narrative prosthesis in different ways insofar as the Dummy tales become far more about social constructions of disability than would otherwise be the case, and the animals in "Old Sultan" become more overtly disabled than they are in Krause's manuscript. Both editorial interventions nevertheless enhance the protagonists' underdog status and thus the social odds against them, and in this way they heighten the characters' eventual overcoming of their predicaments. That the tales end with this overcoming and not with the bestowal of able-bodiedness is in some ways tied to the relative degree of physical difference that the characters exhibit. Unlike Hans My Hedgehog and the Donkey, characters such as Thumbling, the Dummy, the Bremen Town Musicians, and Old Sultan are never regarded with horror by their parents or masters but

instead tend to be judged or misjudged as being of no use to their household. Reactions to Hans My Hedgehog's monstrous body differ greatly from reactions to Thumbling's perfect proportions. In the logic of the fairy tale, the monstrous body must be cured no matter how successfully the protagonist adapts to it, whereas the challenges of a perfect but diminutive form can be overcome through compensation.

Because Wilhelm in particular experienced ill health and both brothers were socioeconomically disadvantaged after the death of their father, they undoubtedly saw themselves in underdog characters such as Thumbling and the Dummy, who succeed despite others' stereotypes of them. Both brothers, moreover, at times described their work ethic as a compensatory response to their physical ailments. Not only did Wilhelm characterize his immersion in his philological work in 1811 as a consolation for the limitations of his impaired body, but Jacob characterized his "continuous" and "excessive" work in 1818 as making up for his physical frailty and his belief that he would, like his father, die an early death.[36] It is in any case significant that when, in the preface to KHM1, the Grimms speak of the moral lesson that can be learned from fairy tales and folktales, they give as examples not the complete restoration to an ideal wholeness and ablebodiedness that appears in tales such as "The Maiden without Hands," "The Frog King," and the monstrous birth tales; instead, they speak of a character whose eye falls out when he sheds a tear, the brother in "The Six Swans" who still has a swan's wing even after regaining his human form, and the Dummy who is ridiculed for his lack of intelligence but still triumphs in the end. All of these examples have to do with the reality of human imperfection. Whereas in the wonder tales there is a supernatural compensation for imperfection that occurs when perfection and ablebodiedness are magically restored at the end, in tales in which no such restoration occurs Nature compensates the disabled hero by giving him unusual qualities or abilities—a narrative pattern that accords with the Grimms' view of Nature as a beneficent force that could not possibly disable an individual without giving him something in return. According to this view, if the body cannot be restored to the Romantic ideal of harmony and equilibrium, wholeness is achieved in a different sense through Nature's bestowal of compensatory ability.

Conclusion

In "The Goose Girl at the Spring," an Austrian tale that Wilhelm Grimm added to KHM5, an old woman living in the forest is mistakenly branded as a witch by virtually everyone who encounters her, although she is actually a wise woman who first magically enables the king's youngest daughter to cry pearls instead of tears and then protects the daughter after she is banished. The old woman is not only mistaken for a witch but is also wrongly assumed to be incapable of engaging in physical labor. Although she is hunchbacked and uses a cane, she is able to carry heavy loads of fruit and grass back to her hut, in contrast to a young count who struggles to carry her load after she asks for his help in the forest and promises to reward him for his toil. "You still have a straight back and young legs. It will be easy for you" (KHM7 2:340),[1] the old woman insists, but in fact the able-bodied count repeatedly complains about the heavy load. The old woman's hunched back and reliance on a cane point unmistakably to physical decline, but both physically and mentally she is capable of far more than the characters around her assume. Toward the end of the tale, she transforms her hut into a palace for the king's youngest daughter and disappears during this transformation. Is her magical disappearance symbolic of her death? The tale does not say, and the narrator can only speculate that the tale ends with the king's daughter marrying the count and with the wise woman's geese being transformed into servants who will wait on the happy couple.[2] But the narrator is unsure of this, because "my grandmother, who told the tale to me, was losing her memory and had forgotten the rest" (KHM7 2:349).[3]

The narrator thus refers to the cognitive decline of his or her grandmother after telling a tale about a woman whose physical decline

(symbolized by her hunched back and use of a cane) leads others to misjudge her physical strength—and whose cognitive abilities are symbolized by her magical ability to transform a hut into a palace. In effect, the old woman in the tale is capable of carrying heavy loads despite her weakened back, and the narrator's grandmother is capable of recounting a fairy tale, albeit an incomplete one, despite her memory lapses. Just as the old woman vanishes as the hut is transformed into a palace, moreover, the grandmother's memory vanishes. However, neither the witch nor the grandmother's memory vanishes without leaving something for the next generation, whether a palace or a fairy tale. Although physical, cognitive, and narrative wholeness is elusive in the tale, the tale is striking in its thematization of this very point. True wholeness cannot be restored, but value exists nonetheless, and the narrator attempts to complete the tale by adding a happy ending.

The tale thematizes human mortality, storytelling, and wholeness in a way that might recall the Grimms' impetus for collecting their tales, as stated in the preface to the KHM. There, they speak of the need to collect tales and preserve them for posterity at a time when storytellers are aging and dying. Dorothea Viehmann becomes, for them, a wise woman whose vigorous intellect allegedly allows them to preserve her tales virtually word for word, while the tales themselves are associated with what they portray as the robustness of the rural peasantry. While the Grimms conceived of their editing as restorative in nature, their substantial changes to many of the tales did not so much restore the tales to what the Grimms believed was a previous state of organic wholeness; rather, their editing often remolded the tales for the Grimms' contemporary audience and worldview. As with the physical body, their tales could not be magically returned to a state of able-bodiedness but were instead prostheticized through a process of adding, excising, substituting, and suturing. The seven large editions (*Große Ausgaben*) of the KHM attest to the Grimms' contamination, or prostheticizing, of their tales, as do existing manuscripts. Scholars have studied the manner in which the Grimms' contamination of their tales reveals aspects of their (and particularly Wilhelm's) nineteenth-century bourgeois worldview, including their Christian values, their patriarchal notions of women's roles, their desire to inculcate obedience and proper behavior

in children, and their emphasis on hard work and upward mobility. As this study has shown, their contamination of the tales that they collected also yields striking insights into their conception of disability and the body. Because they viewed the fairy tale as an aesthetically able-bodied genre, moreover, there are striking conceptual affinities between the representations of the damaged or defective body in their tales and their editorial efforts to make incomplete tales whole.

Tales in which depictions of disability, deformity, and disease appear nevertheless present wholeness in various ways. Disability and related tropes are at times a punishment for misbehavior or a marker of wickedness but more often are a temporary condition (congenital or acquired) that must be overcome by a pious maiden or, more frequently, a hardworking male underdog and then magically erased by supernatural powers. When disability cannot be literally erased, it is often figuratively overcome through the compensatory abilities of the supercripple. Whether in tales that magically erase disability or that end with a figurative overcoming, supercrips are portrayed attempting to subvert enfreakment, but their supercrip abilities may at times also further enfreak them, as is the case with the musical abilities of Hans My Hedgehog and the Donkey and Thumbling's clever steering of a horse. As a result of the Grimms' editorial prosthetics, the fairy tales in their collection draw greater attention to the social stigmatizing of disabled people, as in the Dummy tales, and in tales such as "The Frog King" and "Old Sultan," their interventions enhance depictions not only of such stigma but also of the realities of the individual's impaired body. Although most of the Grimms' disability-related amendments intensify the protagonist's experience of disability and impairment, exceptions such as "The Maiden without Hands" exist, where silver prosthetic hands are added but the overall depiction of living with and being stigmatized for handlessness is made less palpable—perhaps because such realism would go against their gendered portrayals of women and their bodies.

Because disability is so frequently employed in narratives to depict the Other, it is not surprising that the Grimms often use disability to intensify the depiction of social outcasts in the tales they collected. As a result of their editorial additions or intermixing of variants, the runner

in "How Six Made Their Way in the World" now no longer has a cannon attached to his leg, as he did in Dorothea Viehmann's version, but instead has a detachable leg symbolic of amputation and prosthesis; the aging dog in "Old Sultan" is now portrayed as physically impaired; the frog in "The Frog King" now comments on what he cannot do in his frog body; evil women are now nearsighted ("Hansel and Gretel"), one-eyed ("Little Brother and Little Sister"), or have their eyes pecked out ("Cinderella"); and the malevolent Rumpelstiltskin becomes more directly associated with deformity and disease. Disabled characters appear alongside a host of other marginalized groups in the KHM—such as beggars, discharged soldiers, evildoers, and elderly characters—but they are also quite often members of these groups as well, whether as disabled beggars, wounded soldiers, sight-impaired witches, deformed dwarfs, or aging characters experiencing physical decline.

As some of these examples indicate, ableist depictions of disability abound in the KHM, but there are also tales in which the disabled character is depicted as more in harmony with nature than are the nondisabled characters around him or her—although many of these tales reinscribe ableism with their emphasis on the character's overcoming of her or his disability and on a subsequent magical restoration of able-bodiedness. Ableism can be seen in this reinscription of physical normalcy and in the tales' routine portrayal of compensatory superabilities, but there is nevertheless a striking emphasis in the KHM on social constructions of disability and the manner in which the disabled hero negotiates such constructions. Children are shunned simply because they are viewed as monstrous, wounded soldiers go without veterans' support, a human-turned-frog can swim in a well but is conscious of his disability in the human world, strangers want to exhibit Thumbling in a freak show, and whether or not the Dummy is actually intellectually impaired, his family brands him thus and marginalizes him as a result. The narrator champions the disabled character in all of these cases and casts the society that marginalizes or enfreaks him in a negative light.

The Grimms' editing not only typically enhances the sympathetic portrayal of an underdog who pushes back against social stigma but at times also further enforces normalcy. Intensifying the protagonist's experience

of impairment and the stigma associated with it may make the resulting disenchantment and physical restoration to normalcy appear that much more wonderful and significant. Hans My Hedgehog, the Donkey, and the Frog King are thus "compensated" with normalcy as a reward for the mistreatment and rejection they have endured. As a result of the Grimms' editing, moreover, the Donkey is explicitly described as not "ordinary" and not worthy of the king's daughter until he is physically human in form. The Donkey's animal body should not be read exclusively in the context of deformity, since it also symbolizes the folly and baseness associated with the donkey. But in an age that no longer believes in the ability of humans to transform themselves into animals, his body, like that of the Frog King, becomes a cursed *deformation,* and like Hans My Hedgehog, the Donkey is associated with deformity insofar as he is born a monstrosity. The Grimms' association of this deformation with disability is particularly manifest in the changes they made to "The Frog King," where the frog is acutely aware of what his body cannot do in the human world and demands access and social inclusion instead of rejection.

The magical transformation into a physically human form or, as in "The Maiden without Hands," the magical restoration of able-bodiedness is presented as possible only in the ideal world of the fairy tale. Nevertheless, insofar as the fairy tale constructs its own reality within its ideal world, this reality presents a restoration of ideal physical beauty and able-bodiedness as a norm. It thus becomes impossible to fully separate the normal and abnormal from the real and ideal in the fairy tale, as these binary pairs encroach upon and overlap with each other. Moreover, the magical endings simultaneously impose normalcy while calling the earthly possibility of normalcy into question, because imposing normalcy requires extraordinary ruptures in the plot that are akin to a deus ex machina in a Greek tragedy: skins are suddenly and inexplicably shed, a frog hurled against a wall is healed instead of hurt, and a maiden must explain her restored able-bodiedness to her incredulous husband and produce her prosthetic hands in order to prove her identity. Restoration to able-bodiedness is also questioned in tales such as "Brother Lustig," which thematizes humans' unsuccessful efforts to imitate supernatural cures, and in "The Three Army Surgeons," in which the hubristic "art" of the

surgeons is revealed as mutilation and the prostheticization of limbs and organs grows monstrous. Ability and disability are also at times blurred, such as when the runner's extraordinary ability in "How Six Made Their Way in the World" becomes almost disabling or, if indeed he represents an amputee with a prosthetic leg, his disability is reimagined as superhuman ability. The elusiveness of wholeness in the tales and the very fact that the tales present so many disabled, deformed, and diseased characters suggest that able-bodiedness is fleeting and illusory and that all humans are imperfect in the earthly realm.

This idea corresponds with the Grimms' worldview and with their many comments concerning impairment and physical decline in their writings. With its basic lack–lack liquidated pattern, the fairy tale as a genre not surprisingly features numerous disabled characters, both in the KHM and in other collections, and the Grimms' shaping of how disability is portrayed in the KHM augments portrayals already shaped by the various disabled or nondisabled storytellers whose voices are embedded in KHM tales. The Grimms' particular fascination with disease and impairment is nevertheless striking. This fascination is manifest in the many disability-related edits that this study has drawn attention to in the KHM, in writings such as their essay on Hartmann von Aue's *Poor Heinrich* and Jacob's lecture on old age, and in their many reflections on their own illnesses and impairments in their correspondence. Their writings and correspondence often express their coming to terms with the reality of physical imperfection and decline. Wilhelm extols the almost magical abilities of his physician, Johann Christian Reil, but knows that no complete cure of his heart ailment is possible and tends to attribute any improvement in his condition to divine rather than human agency. Similarly, in a letter to Wilhelm and his wife Dortchen in September 1841, Jacob reflects on a recent illness and claims that he is so tired "that I long for resolution in God, who is an only God, and who will take me as He created me, and who knows why He wishes that our eyes fade, our hands rest, and our hearts stop" (Grimm and Grimm, *Die Brüder Grimm* 245).[4] The elusiveness of bodily perfection finds its counterpart in the impossibility of fully restoring fairy tales; just as Jacob insists that an individual's physical decline and death are for God alone to determine, Wilhelm acknowledges to Savigny in 1814 that he and

Jacob have endeavored to restore their tales to their origins in the collective voice of the people but that complete restoration is impossible, since "mortal eyes" cannot see these origins (Grimm and Grimm, *Briefe der Brüder Grimm* 183).[5]

Presenting a complete picture of the Grimms' disability-related amendments to the KHM is similarly impossible. Just as the narrator in "The Goose Girl at the Spring" can only speculate what the tale's ending might have been, we often cannot know for sure what might have motivated a particular editorial decision or where a particular wording came from—or indeed even whether or to what extent a particular tale was altered from the manner in which the Grimms collected it. Many editorial interventions in the text of the KHM remain hidden from view, because no manuscript version exists for the majority of the tales that the Grimms collected. But where manuscript versions do exist or a tale shows significant changes from one edition to the next, a comparison of versions reveals that the Grimms' disability-related amendments most often enhance a tale's reliance on narrative prosthesis. Studying this narrative and editorial prosthesis in the KHM is itself prosthetic insofar as it entails putting various tales together to examine their portrayals of disability, deformity, and disease; placing tales' depictions of disability in sociohistorical contexts and viewing these depictions through the lens of disability studies; and using excerpts from the Grimms' correspondence and related writings to supplement analysis of a tale or to suggest what the Grimms might have thought of a certain representation of physical difference. The Grimms aspired to restore an organic wholeness to their tales. By contrast, my own prosthetic goal has been to restore disability to their tales by foregrounding it instead of—as has been the case too often in fairy-tale scholarship—reading over it or seeing it as valuable only insofar as it symbolizes something else.

Appendix

Table of KHM Tales Studied

Tales are alphabetized by English title. All English titles used in this book are based on the titles in Jack Zipes's translation of the Grimms' fairy tales (*The Complete Fairy Tales of the Brothers Grimm*).

ENGLISH TITLE	GERMAN TITLE	TALE NUMBER IN KHM7 (1857)
The Animals of the Lord and the Devil	Des Herrn und des Teufels Getier	148
The Blacksmith and the Devil	Der Schmidt und der Teufel	N/A. No. 81 in Vol. 1 of KHM1 (1812)
Bluebeard	Blaubart	N/A. No. 62 in Vol. 1 of KHM1 (1812)
The Blue Light	Das blaue Licht	116
The Bremen Town Musicians	Die Bremer Stadtmusikanten	27
Brier Rose	Dornröschen	50
Brother Lustig	Bruder Lustig	81
The Brothers Wassersprung	Die Brüder Wassersprung	N/A. No. 74 in Vol. 1 of KHM1 (1812)
Cinderella	Aschenputtel	21
Clever Else	Die kluge Else	34

Clever Hans	Der gescheite Hans	32
The Clever People	Die klugen Leute	104
The Devil's Sooty Brother	Des Teufels rußiger Bruder	100
The Devil with the Three Golden Hairs	Der Teufel mit den drei goldenen Haaren	29
The Donkey	Das Eselein	144
The Elves	Die Wichtelmänner	39
Faithful Johannes	Der treue Johannes	6
Fitcher's Bird	Fitchers Vogel	46
Foundling	Fundevogel	51
The Four Skillful Brothers	Die vier kunstreichen Brüder	129
The Frog King or Iron Henry	Der Froschkönig oder der eiserne Heinrich	1
Gambling Hans	De Spielhansl	82
The Godfather	Der Herr Gevatter	42
Godfather Death	Der Gevatter Tod	44
The Golden Children	Die Goldkinder	85
The Golden Goose	Die goldene Gans	64
The Goose Girl at the Spring	Die Gänsehirtin am Brunnen	179
The Griffin	Der Vogel Greif	165
Hans Dumb	Hans Dumm	N/A. No. 54 in Vol. 1 of KHM1 (1812)
Hansel and Gretel	Hänsel und Gretel	15
Hans My Hedgehog	Hans mein Igel	108
How Six Made Their Way in the World	Sechse kommen durch die ganze Welt	71
Jorinda and Joringel	Jorinde und Joringel	69
The Juniper Tree	Von dem Machandelboom	47
The Lettuce Donkey	Der Krautesel	122

The Life Span	Die Lebenszeit	176
Little Brother and Little Sister	Brüderchen und Schwesterchen	11
Little Red Cap	Rotkäppchen	26
Lucky Hans	Hans im Glück	83
The Maiden without Hands	Das Mädchen ohne Hände	31
The Messengers of Death	Die Boten des Todes	177
The Nixie in the Pond	Die Nixe im Teich	181
Old Hildebrand	Der alte Hildebrand	95
The Old Man and His Grandson	Der alte Großvater und der Enkel	78
Old Sultan	Der alte Sultan	48
One-Eye, Two-Eyes, and Three-Eyes	Einäuglein, Zweiäuglein und Dreiäuglein	130
The Poor Miller's Apprentice and the Cat	Der arme Müllerbursch und das Kätzchen	N/A. No. 20 in Vol. 2 of KHM1 (1815)
The Queen Bee	Die Bienenkönigin	62
Rapunzel	Rapunzel	12
The Rejuvenated Little Old Man	Das junggeglühte Männlein	147
Rumpelstiltskin	Rumpelstilzchen	55
The Six Servants	Die sechs Diener	134
The Six Swans	Die sechs Schwäne	49
Snow White	Sneewittchen	53
The Spirit in the Glass Bottle	Der Geist im Glas	99
The Star Coins	Die Sterntaler	153
The Stubborn Child	Das eigensinnige Kind	117
Sweetheart Roland	Der liebste Roland	56

A Tale about the Boy Who Went Forth to Learn What Fear Was	Märchen von einem, der auszog, das Fürchten zu lernen	4
The Tale about the Land of Cockaigne	Das Märchen vom Schlauraffenland	158
A Tall Tale from Ditmarsh	Das dietmarsische Lügenmärchen	159
The Three Army Surgeons	Die drei Feldscherer	118
The Three Feathers	Die drei Federn	63
The Three Journeymen	Die drei Handwerksburschen	120
The Three Languages	Die drei Sprachen	33
The Three Spinners	Die drei Spinnerinnen	14
Thumbling	Daumesdick	37
Thumbling's Travels	Daumerlings Wanderschaft	45
The Twelve Brothers	Die zwölf Brüder	9
The Two Kings' Children	De beiden Künigeskinner	113
The Two Travelers	Die beiden Wanderer	107
The Virgin Mary's Child	Marienkind	3
The Water of Life	Das Wasser des Lebens	97
The White Bride and the Black Bride	Die weiße Braut und die schwarze Braut	135
The White Dove	Die weiße Taube	N/A. No. 64/1 in Vol. 1 of KHM1 (1812)
The Worn-Out Dancing Shoes	Die zertanzten Schuhe	133
The Young Giant	Der junge Riese	90

Notes

Introduction

1. The Grimms titled their collection *Kinder- und Hausmärchen,* which is often translated in English as *Children's and Nursery Tales* or, more accurately, *Children's and Household Tales*. In this study, I follow the practice, common in German-language Grimm scholarship, of using the German title and abbreviating it as KHM. In keeping with common usage, I will at times refer to the collection as "the Grimms' fairy tales," even though many of the tales in the collection are not fairy tales (in the sense of wonder tales, or *Zaubermärchen*) but instead are folktales (tales that take place among the folk and lack the magical elements of fairy tales). For an overview of the complexities associated with the terms "fairy tale" and "folktale," see Tatar, *The Hard Facts of the Grimms' Fairy Tales* 33. All English titles of the Grimms' tales follow the titles used by Jack Zipes in *The Complete Fairy Tales of the Brothers Grimm*. All other translations in this book are my own unless otherwise noted. English translations are given in the text, accompanied by the original German passage in notes. The orthography of the German passages has been retained; this includes Jacob Grimm's frequent practice of not capitalizing German nouns or the first word in a sentence.
2. Disability under this definition includes individuals "having limitation or interference with daily life activities such as hearing, speaking, seeing, walking, moving, thinking, breathing, and learning" (Davis, *Enforcing Normalcy* 8). As Simi Linton notes, "even in the absence of a substantially limiting impairment, people can be discriminated against," such as for a disfigurement, mental illness, or disease (33; see also Bérubé xi).
3. It is in practice virtually impossible to keep the terms "disability" and "impairment" apart, because impairment itself is "is automatically placed within a social discourse that interprets it" and because disability "is produced by the interaction of impairment and a spectrum of social discourses on normality that serve to stipulate what counts as disability in the first place" (Quayson 4).
4. By contrast, C. F. Goodey and Tim Stainton have argued that any actual association between folkloric portrayals of changelings and cognitive disabilities is limited and that this association came not from the folk but from the intellectual elite (225, 239). One might nevertheless point out that at issue is not only whether a particular depiction was actually intended by a storyteller or storytellers as representative of a disability but also whether a reader or listener, in a given time or place, might associate such a depiction with a disability. See, for example, the analysis of Thumbling in chapter 5 of this volume.

5. These include Vivian Yenika-Agbaw's article on disability in Hans Christian Andersen's artistic fairy tales, David T. Mitchell and Sharon L. Snyder's examination in *Narrative Prosthesis* of a retelling of Andersen's "The Steadfast Tin Soldier" (47–57), and Angharad Beckett, Nick Ellison, Sam Barrett, and Sonali Shah's article on disability in primary-age children's literature.
6. Franks is aware of this and related problems. For example, she wrestles with whether her study should "connect to [Susan Schoon] Eberly's work," acknowledging that Schoon Eberly's medical categories "reflected a way of thinking that had oppressed and dominated the disabled community for years" (246). Franks derives her own categorizations of disabled characters in the KHM from the examples of disabilities that Simi Linton gives in *Claiming Disability* (12).
7. Although there have been few examinations of disability in the Grimms' fairy tales, excellent studies exist pertaining to disability in German culture, society, and literature as well as to disability in pre-twentieth-century European literature and culture. With regard to disability in Germany, see in particular W. Fandrey's *Krüppel, Idioten, Irre: Zur Sozialgeschichte behinderter Menschen in Deutschland,* Eleoma Joshua and Michael Schillmeier's edited collection *Disability in German Literature, Film, and Theater,* and Carol Poore's *Disability in Twentieth-Century German Culture.* Irina Metzler's *Disability in Medieval Europe,* Helen Deutsch and Felicity Nussbaum's edited collection *"Defects": Engendering the Modern Body,* and Martha Stoddard Holmes's *Fictions of Affliction: Physical Disability in Victorian Culture* not only provide penetrating studies of specific time periods and authors but also yield significant insights into issues pertaining to the historiography of disability.
8. As Sharon L. Snyder, Brenda Jo Brueggemann, and Rosemarie Garland-Thomson observe, the prevalence of disabled images in literature "catches unaware even the most knowledgeable scholars. Readers tend to filter a multitude of disability figures absently out of their imaginations" (18).
9. As Max Lüthi observes in *The Fairy Tale as Art Form and Portrait of Man,* it would be a mistake "to assume that the external in fairytale literature is *only* a representation of the internal. Everything external, not just in literature but also in reality, can be or become a symbol. It is, however, still itself, as well, not only in reality but also in literature" (145).
10. See Davis, *Enforcing Normalcy* 39, and Linton 99–100.
11. KHM1 contains 155 numbered tales, but in a couple of cases a numbered tale actually contains several tales. For example, tale 85 in volume 1 of KHM1 is titled "Fragments" ("Fragmente") and contains four fragments of different tales.
12. For an analysis of the addition of these names, see Ann Schmiesing, "Naming the Helper: Maternal Concerns and the Queen's Incorrect Guesses in the Grimms' 'Rumpelstiltskin.'"
13. "Ich bin wohl aber sehr kurios, nur das gut zu nennen, was ohne Schmerzen, ohne Kampf und Leid ist. Wenn ich mich besser besinne, so treffe ich gewiß mit Ihnen zusammen, der Sie *alles* gut nennen, was Gott zuschickt, und zumal dem Leiden die Eigenschaft abgemerkt haben, daß es noch schneller zum Unsichtbaren hinführt, als ein blühendes Glück."
14. See chapter 1, p. 24.
15. See chapter 5, p. 147.

Chapter 1

1. "es ist mir manchmal, als ob ich nicht lange lebte (mein seel. Vater starb auch früh)"
2. "gleichsam als arbeitete ich darum gerne anhaltend und über die Gebühr hinaus, um noch das zu vollbringen, was ich leisten könnte. Ich bin zwar gesund, aber doch schwächlich und leide zumal an wehen Augen und jetzt wieder mehr, als vor einigen Jahren an häufigem, heftigem Kopfschmerz." In his correspondence with Savigny, Jacob also mentions his recurring headaches in a letter dated November 3, 1819 (Grimm and Grimm, *Briefe der Brüder Grimm* 285–86), and his eye troubles in letters dated April 27, 1819; February 19, 1834; and June 30, 1837 (282, 379, 387).
3. "den Einfluß des Körpers auf die Seele"; "kann nicht so arbeiten, wie ich recht herzliche Lust habe, und bei dem besten Willen, und meiner eigentlich fröhlichen Natur wird es mir doch zuweilen schwer eine gewisse Mutlosigkeit zu überwinden"
4. "Was soll jemand, dessen Herz so geschwind geht, daß seine Füße nicht mehr weit kommen, und kaum noch einen Wald erreichen können, sich einmal im Grünen zu ergehen, der sich mit seinen Armen an keinen Ast hängen darf, um hinauf zu steigen, in den Zweigen zu sitzen und sich die Früchte selber abzupflücken, was soll der anders thun, als sich zum Wort wenden, und den Trost sich vor Augen halten, daß Gott auch das Wort ist, und blos der Menschen Schuld, wenn sie ihn nicht darin erkennen oder er daraus weicht?"
5. "was aus lebendiger Sage und was aus unlautern Quellen geflossen war"; "wirklich lebendig und volksmäßig"; "mit critischem Messer einzuschneiden"
6. This definition of "able-bodied" appears in the online Merriam-Webster dictionary at http://www.merriam-webster.com/dictionary/able-bodied.
7. Wills further relates that the word "prosthesis" first entered the English language in 1553, when it was used to refer to a syllable added to the beginning of a word, while the medical sense of "prosthesis" entered English only in 1704 (218).
8. The aestheticizing of able-bodiedness and disability features not only in the Grimms' Romantic descriptions of the fairy tale but also in more recent scholarly folklore terminology. The vocabulary of disability is often used to describe the narrative structure of fairy tales viewed as incomplete or defective, such as in the term "blind motif." As Max Lüthi explains, "*blunted* and *blind motifs* and *elements* are defects of composition—defects which can still have their specific qualities. They are often the result of what has been called narrative degeneration (*Zerzählen*); they arise from faulty performances in the course of oral transmission." (*Fairytale as Art Form* 64).
9. See chapter 1, p. 40.
10. The prefaces to the first and second volumes of KHM1 as well as the preface to KHM2 appear in the edition of Wilhelm Grimm's *Kleinere Schriften* (Shorter Writings) that was published posthumously between 1881 and 1887. A letter that Wilhelm wrote to Savigny on December 12, 1814, also points to his authorship of the preface. In regard to the moral lessons of the tales in the collection, Wilhelm uses the singular pronoun when he observes that "I have said something about this in the preface" ("ich habe darüber einiges in der Vorrede bemerkt") (Grimm and Grimm, *Briefe der Brüder Grimm* 188).
11. "gesundes und kräftiges Buch"
12. By defending the fairy tale against the view that it is mere raw material in need of literary refinement, the Grimms call into question established literary norms that cast the fairy tale as an inferior genre. Similarly, Jacob Grimm points to the constructedness

of orthographical norms in a letter to Savigny in 1814: "With regard to the subtlety and divergence of the dialects, one could profit considerably from the orthographical mistakes of, for example, the peasants, and here, too, the principle holds that what is innocent and naive is in its own way always right and good, and is only wrong if held up to comparison" ("Man könnte selbst aus den Unorthographien z.B. der Bauersleute manchen Gewinn für Feinheit und Divergenz der Mundarten ziehen und es gilt hier auch der Satz: das Unschuldige, Naïve ist in seiner Art stets Recht und gut und nur vergleichungsweise falsch") (Grimm and Grimm, *Briefe der Brüder Grimm* 161).

13. "bloß als rohen Stoff, um größere Erzählungen daraus zu bilden"
14. "gleichsam dieselben bläulichweißen, makellosen, glänzenden Augen"
15. "die andern Glieder noch zart, schwach und zum Dienste der Erde ungeschickt sind"
16. "Die Frau Viehmännin war noch rüstig und nicht viel über fünfzig Jahre alt. Ihre Gesichtszüge hatten etwas Festes, Verständiges und Angenehmes, und aus großen Augen blickte sie hell und scharf. Sie bewahrte die alten Sagen fest im Gedächtnis und sagte wohl selbst, daß diese Gabe nicht jedem verliehen sei und mancher gar nichts im Zusammenhange behalten könne. Dabei erzählte sie bedächtig, sicher und ungemein lebendig, mit eigenem Wohlgefallen daran, erst ganz frei, dann, wenn man es wollte, noch einmal so langsam, so daß man ihr mit einiger Übung nachschreiben konnte. Manches ist auf diese Weise wörtlich beibehalten und wird in seiner Wahrheit nicht zu verkennen sein. Wer an leichte Verfälschung der Überlieferung, Nachlässigkeit bei Aufbewahrung und daher an Unmöglichkeit langer Dauer als Regel glaubt, der hätte hören müssen, wie genau sie immer bei der Erzählung blieb und auf ihre Richtigkeit eifrig war; sie änderte niemals bei einer Wiederholung etwas in der Sache ab und besserte ein Versehen, sobald sie es bemerkte, mitten in der Rede gleich selber."
17. For an analysis of the principal differences between the first-edition and second-edition versions of this passage, see Rölleke, "New Results" 103, and *Die Märchen der Brüder Grimm* 37.
18. "ist wahrscheinlich in ihrer Jugend schön gewesen"
19. As Tatar has insightfully argued with regard to the legendary Queen Berthe of French folklore, Berthe's German counterpart Perchta or Berchta, and the possible origins of Mother Goose, spinning and telling tales are "affiliated in that they both have the power to disfigure the women who practice them. . . . If the activity of spinning is connected with bodily mutilation, telling tales becomes associated with vocal disturbances. Women who repeat stories are perceived to cackle like geese, to irritate and offend with their voices" (*Hard Facts* 113–14; see also 107–8).
20. "die kraft des gedächtnisses durch innere samlung, unter abgang des zerstreuenden augenlichtes unglaublich steigt." The version of the lecture quoted here was presented to the Royal Academy of Sciences in Berlin on January 26, 1860.
21. "nur ein blinder vermag eigentlich die von der volkspoesie, wie wir sie uns vorstellen, ausgehenden strahlen in der stille seiner seele zu hegen und zu vereinbaren, wo sich hernach sehende augen einmischen, verderben sie es leicht wieder." Blindness also figures into a nightmare that Wilhelm had about Annette von Droste-Hülshoff in which she pulled out strands of hair and threw them at Wilhelm. The strands of hair became arrows, and Wilhelm reports feeling during the dream that they could easily have blinded him. See Martus 199–200.
22. "so erscheint er mir fast als ein verlorner mann"

23. "ein herr, das ohr ein knecht, jenes schaut um, wohin es will, dieses nimmt auf was ihm zugeführt wird"
24. For analyses of historical hierarchies of the senses, see Hildebrandt 21–56 and Barasch 115.
25. "mit schönen und freundlichen Augen"
26. "häßlich . . . wie die Nacht und nur ein Auge hatte"
27. "das verlorene Auge konnte sie ihr nicht wiedergeben"
28. "Die Hexen haben rote Augen und können nicht weit sehen."
29. "eine gesunde, tüchtige und tapfere Gesinnung"
30. "große und schöne Gestalt"
31. See chapter 1, p. 24.
32. "Denk, unsere Märchenfrau ist sehr krank gewesen und kam neulich blaß und zitternd, der Kummer hatte sie niedergeworfen, da ihre Tochter mit sechs Kindern kam, welchen der Vater gestorben war. Ich will sehen, ob ich ein paar zum Waisenhaus helfe, und gäbe ihr gern selber mehr."
33. See pp. 68–69 of the Grimms' personal copy of *Hesiods Werke* in the Grimm-Bibliothek, Humboldt University Library, Berlin (signature Vf 1024:F8). It is also notable that Wilhelm Grimm mentions reading Hesiod in a letter to Savigny of March 15, 1809 (see Grimm and Grimm, *Briefe der Brüder Grimm* 67).
34. "etwas Göttliches"
35. "sie durchaus das Resultat eines ganzen Volks und als nicht von eines Menschen Mund ausgegangen erkannt werden muß"
36. "Heiligkeit und Wahrheit"
37. "segnende Kraft"
38. "Wärme und Mitte des Ganzen"
39. "Der epische Grund der Volksdichtung gleicht dem durch die ganze Natur in mannigfachen Abstufungen verbreiteten Grün, das sättigt und sänftigt, ohne je zu ermüden."
40. "epische Mannigfaltigkeit"
41. "eine gute Frucht aus einer gesunden Blüthe"
42. "das Unvollständige ergänzt"
43. "in besserer Gestalt"
44. "einfacher und reiner"
45. "unorganischen Zusätzen"
46. For an analysis of the influence of Brentano's method of restoring and reconstructing texts on the Grimms' contamination of fairy tales, see Rölleke, "Clemens Brentano und die Brüder Grimm im Spiegel ihrer Märchen," in *Die Märchen der Brüder Grimm* (57–66).
47. The Grimms themselves, however, viewed Runge's tales as models for their own work, as Heinz Rölleke has noted (KHM7 3:600–601).
48. "Will man ein Kinderkleid zeigen, so kann man es mit aller Treue, ohne eines vorzuzeigen, an dem alle Knöpfe heruntergerissen, das mit Dreck beschmiert ist, und wo das Hemd den Hosen heraushängt."
49. Indeed, the only child who seems to have contributed tales to the collection was the ten-year-old Anna von Haxthausen. See Kamenetsky 123–27.
50. "eine Physiologie des Märchens"
51. "mit critischem Messer"
52. "in allem lebendigen Gefühl"
53. "etwas Unfruchtbares und Abgestorbenes"

54. "Aber es ist doch ein großer Unterschied zwischen jenem halb bewußten, dem stillen Forttreiben der Pflanzen ähnlichen und von der unmittelbaren Lebensquelle getränkten Entfalten und einer absichtlichen, alles nach Willkür zusammenknüpfenden und auch wohl leimenden Umänderung; diese aber ist es, welche wir nicht billigen können."
55. "Die geübte Hand solcher Bearbeitungen gleicht doch jener unglücklich begabten, die alles, was sie anrührte, auch die Speisen, in Gold verwandelte, und kann uns mitten im Reichtum nicht sättigen und tränken."
56. "Jede Ver- und Zusetzung ist mithin Lüge oder Irrtum, welche beide gewiß früh oder spät wieder abfallen müssen, wo sie sich angesetzt haben."
57. "irdische Augen"
58. "darum, wie bei allem Lebendigen, geheimnisreich ist"
59. "Verschiedene Erzählungen haben wir, sobald sie sich ergänzten und zu ihrer Vereinigung keine Widersprüche wegzuschneiden waren, als eine mitgeteilt, wenn sie aber abwichen, wo dann jede gewöhnlich ihre eigentümlichen Züge hatte, der besten den Vorzug gegeben und die andern für die Anmerkungen aufbewahrt."

Chapter 2

1. "Arznei muß ich recht viel nehmen, morgens, wenn ich aufstehe, um 1/2 8 reibe ich den Hals ein, jetzt mit einer schwarzen starken Merkurialsalbe, darnach wasch' ich das Herz mit Spiritus. Um 9 Uhr nehm' ich ein Pulver, das mir äußerst zuwider und das ich alle Monate bei abnehmendem Mond erhalte; weil es mir sehr übel darauf wird, eine halbe Stunde später bittere Essenz, um den Magen und Eßlust wiederherzustellen, um 11 Uhr Conradis Pillen, um 12–2 wieder Herzwaschen, Pulver und Essenz, die mir nun einen heftigen, zitternden Hunger macht, der aber durch weniges Essen bald gestillt wird; um 4 Pillen und Waschen und vor Bettgehen noch einmal Pillen und Waschen. Diese Arznei kostet mich sehr viel, schon an 25–30 Taler, da das spirituöse Wasser so teuer und ein Verschreiben oft ½ Louisdor kommt." "Conradi's pills" refers to medicine given to Wilhelm by Johann Wilhelm Heinrich Conradi, his doctor in Marburg.
2. "Er hat einen durchdringenden Verstand, und seine Rede kristallhell und fest, eine Tiefe der Spekulation, die man selten so mit Verstand vereinigt findet. Er spricht langsam, aber ungemein scharf und klar. Mit großem Vergnügen hört' ich ihn neulich über die Epochen in der Lebenszeit reden und von dem Stillstand der Mitternacht, von einer ehernen erschrecklichen Stille, die er von 12–2 in einsamen Gegenden beobachtet. Dabei ist seine Stimme sehr mild und freundlich.—Ich muß seine Arzneien noch fortbrauchen; wenn ich mich nicht täusche, so meine ich zuweilen, es sei etwas besser. Eine seltsame Erfahrung habe ich gemacht, er legte seine eine Hand auf das bloße Herz, die andere auf den Rücken, sowie er nun, nachdem er das Schlagen beobachtet, anhub, ein klein wenig zu drücken, empfand ich große Angst und konnte es durchaus nicht vertragen, daß er sich selbst wunderte."
3. "Ich fürchte mich nur immer, daß es wiederkommt, wenn das nur Gott verhüten wollte, und daß ich nicht vor dem Sterben ein solch angstvolles Leben führen muß, wie dankbar würde ich sein."
4. "Ich fühle wohl, daß mir nicht ganz kann geholfen werden, und daß ich daran sterben muß, allein ich bin doch Gott für diese Erleichterung, wobei ich ruhig und mit Freuden leben und arbeiten kann, aus ganzem Herzen dankbar."

5. As the anonymous author of the 1935 *Ciba-Zeitschrift* essay "Der Arzt im Märchen" (The Doctor in the Fairy Tale) put it, "The doctor is, to be sure, a fairy-tale figure, but never a fairy-tale hero" ("Der Arzt ist zwar Märchenfigur, aber nie Märchenheld") (831).
6. Supernatural cures are the norm in the KHM fairy tales regardless of whether the disability or disease was caused by human or supernatural agency. Among the fairy tales, a rare exception to supernatural cure appears in "Snow White," where the cure is earthly (and literally *earthy*): there Snow White is awakened from her coma-like sleep when the servants carrying her coffin stumble over a root in the earth, causing the poisoned piece of apple in her throat to dislodge and Snow White to awaken.
7. As Steffen Martus observes with regard to Reil and the Romantic practice of medicine, "The doctor sees himself less as a kind of mechanic who intervenes from the outside, but instead works with diverse forces such as electricity or magnetism, which are supposed to bring the body to regulate its functions itself" ("Der Arzt versteht sich weniger als eine Art Mechaniker, der von außen eingreift, sondern arbeitet eher mit diffusen Kräften wie eben Elektrizität oder Magnetismus, die den Körper dazu bringen sollen, seine Funktionen selber zu regulieren") (146).
8. See chapter 1, pp. 43–44.
9. "Das Mädchen aber hatte einen heimlichen Schatz, der war Soldat"
10. My analysis of the history of army surgery in this and the following paragraphs relies on Gabriel and Metz, especially 32, 51, 65, 92, 126–27, 147, 199, 240; Hinze 2–3; Heischkel 2663; Leake 12–13; Wills 240; and Kirkup 32.
11. In Tours, for example, a decree issued in 1163 proclaimed that "Ecclesia abhorret a sanguine" (The church rejects bleeding). See Kirkup 58.
12. Of thirty-five regiments in 1705, only six had a normal complement of surgeons, and the low regard for Prussian barber-surgeons is evident in their ranking below chaplains and slightly above drummers. In the second half of the eighteenth century, Frederick the Great attempted to improve Prussian military medical training, but Prussia still trailed other nations in this area. See Gabriel and Metz 126–27.
13. "Was der Soldat auszustehen hat, muß man auch selbst näher sehen. Krankheit, Spital und Gefangenschaft ist das Schrecklichste."
14. "weil eine Krankheit im Feld das Allerschwerste und er ohnehin schwächlich sei."
15. Similarly, as Stefani Engelstein observes in her excellent study of Heinrich von Kleist and early nineteenth-century amputation, Kleist "could not have avoided exposure to both mutilation and field amputations" as a Prussian officer between 1792 and 1799 (228).
16. "den Verlust des Gliedes gar nicht vermissen"
17. "Der künstliche Wiederersatz bleibt bei beiden so, dass der Verlust gefühlt wird."
18. "Die Gliederablösung ist allerdings ein trauriges Mittel, zu welchem der Arzt seine Zuflucht nimmt."
19. "bewunderte ihre Kunst und sagte, dergleichen hätt [*sic*] er noch nicht gesehen, er wollte sie bei jedermann rühmen und empfehlen"
20. Thus a 2005 newspaper headline proclaimed: "Bionic US Troops Go Back to War: Amputees Returning to Frontline Duty Can Outrun the Rest of the Regiment on Their High-Tech Legs" (Baxter). As John Kirkup points out, however, in fact the officer cited in the article "did not claim to outrun all his men" with his prosthesis (169). More recently, reactions to double-amputee Oscar Pistorius's entry in the 2012 London Olympics

400-meter sprint and 4 x 400-meter relay events included speculation that his prosthetic legs might unfairly enhance his performance (Greenbaum and Gerstein).

21. In Berlin-Brandenburg, some disabled soldiers unfit for active military duty were given other state-sponsored employment from 1675 on. Under Friedrich Wilhelm I, disabled soldiers in Prussia were given preference for posts in civil administration, such as in the postal system or as tax clerks. The public was also encouraged to hire disabled soldiers as schoolteachers, although in practice the soldiers themselves had very little, if any, education. In 1748 a home and hospital for veterans of the Silesian Wars (1740–42, 1744–45, and 1756–63) opened in Berlin. State efforts to assist disabled soldiers were nevertheless insufficient, as statistics from the time show. In 1779 there were officially forty-six hundred disabled soldiers with no means of making a living, but just nine years later there were twenty thousand. Many soldiers turned to begging, although from 1717 on begging soldiers had not been allowed in Berlin. After the Third Silesian War, also known as the Seven Years' War (1756–63), soldiers in Prussia received permission to beg for food as organ grinders. See Fandrey 89 and Gabriel and Metz 86.
22. As Gonthier-Louis Fink has noted, the dog in "Old Sultan" may represent "a discharged soldier or an old disabled veteran, who was simply let go without a pension or anything because he had become unfit for service" (152).
23. "Es war für ihr Lebtag genug, sie hätten aber doch lieber ihr richtig Werk gehabt."
24. "Es ist mit uns nicht richtig, wir haben das Unsrige nicht wieder gekriegt"
25. See, for example, Charlotte Dematons's depiction of the runner in military costume in her illustration for the Sauerländer edition of the Grimms' tales (Grimm and Grimm, *Grimms Märchen* 228).
26. Similarly, in "The Six Servants" a prince assumes that a man with bound eyes has a visual impairment, but the man's eyesight is actually so powerful that it shatters whatever he gazes at, and thus he keeps himself blindfolded. Like the runner's leg in "How Six Made Their Way in the World," this depiction may represent an actual disability that has been reimagined, almost in comic-book fashion, as a superhuman ability. As José Alaniz notes, Marvel Silver Age comics put "'overcompensation' for physical defect literally at the center of the action—only for the word 'overcompensation' to describe this phenomenon, we may substitute the established genre term 'super-powers.' In case after case, a super-power 'overcompensates' for a perceived physical defect, difference, or outright disability" (306–7). "The Six Servants" and "How Six Made Their Way in the World" are similarly suggestive of "overcompensations" for physical defects. The tales are also remarkable insofar as they portray a wide range of physical difference, such as obesity in "The Six Servants."
27. The Grimms may also have obtained "Old Hildebrand" from Passy; see Zipes, *The Complete Fairy Tales of the Brothers Grimm* 736.
28. "die vollständigste und lebendigste"
29. "Mir ist's recht . . . doch kann ich mit der Kocherei nicht umgehen"
30. "Auch *Herzbruder* ist ein bedeutender, dasselbe was *Blutbruder* sagender Ausdruck"
31. "daß sich solche Freunde wirklich in allem ähnlich sähen"
32. One text that seems to corroborate the theme of war trauma in "Brother Lustig" can be found among the Grimms' papers in the Staatsbibliothek zu Berlin: an undated printed leaflet titled "Der Bruder Lustigmacher Hans von der Wurst oder Hans Sieben uff a

mol" (The Brother Lustigmacher [Merrymaker] Hans von der Wurst or Hans Seven at a Time). The leaflet tells the tale, in the first person, of Brother Lustigmacher, who after describing how he was ill, blind, and deaf for 160 years after tripping over an enormous piece of hay relates that he joined the army and died after his heart was pierced by a piece of cannon shrapnel. See Grimm and Grimm, "Sammlung von Zetteln mit Notizen zu Volksbüchern, Narrendichtung, u.a." nos. 374–75.

33. "was er mit der einen Hand gibt, das nimmt er mit der andern"
34. "gottloser Mensch"
35. "Seit einem Monat etwa fühle ich mich gestärkt und die welken Blätter fangen an sich wieder zu heben. Ich glaube, in dieser Krankheit, die an dem edelsten Organ nagte, hat mich nur eine geistige Kraft erhalten."
36. After the Lord miraculously makes a disabled old beggar young again in "The Rejuvenated Little Old Man" by putting the old man in a forge and then dunking him in water, the blacksmith in the tale tries but fails to imitate the Lord and make his mother-in-law younger. Her screams are so terrible and her face is so badly disfigured after being in the forge that two pregnant women who come passing by give birth that night to children "who were not formed like human beings, but like monkeys, and ran into the forest; and from them comes the race of monkeys" ("die waren nicht wie Menschen geschaffen, sondern wie Affen, liefen zum Wald hinein; und von ihnen stammt das Geschlecht der Affen her") (KHM7 2:261). Here, disfigurement engenders more disfigurement.
37. "Godfather Death" provides another example of Wilhelm Grimm's frequent additions of ocular symbolism to their tales. In KHM2, Wilhelm added a line stating that the king was in such grief over his daughter's illness "that his eyes grew blind" ("daß ihm die Augen erblindeten") (KHM2 2:155; KHM7 1:229). This line further accentuates the theme of disease and disability in "Godfather Death," but as Hans-Jörg Uther observes, the blindness motif is not pursued further in the tale and serves chiefly to emphasize the king's grief (*Behinderte* 17). In another editorial intervention, Wilhelm Grimm reversed the symbolism of death's position by the ill individual: whereas in earlier editions standing by the feet equals health, in KHM7 standing by the feet equals death. In *German Mythology* (*Deutsche Mythologie*), Jacob Grimm refers to cases where standing by the feet means health (2:711), but Heinz Rölleke observes that Wilhelm seems to have relied more on other written sources than on his oral sources in standardizing this symbolism (*Die Märchen der Brüder Grimm* 251).

Chapter 3

1. "In den alten Zeiten, wo das Wünschen noch geholfen hat, lebte ein König, dessen Töchter waren alle schön, aber die jüngste war so schön, daß die Sonne selber, die doch so vieles gesehen hat, sich verwunderte, sooft sie ihr ins Gesicht schien."
2. See, for example, the essays in Donald Haase's edited collection *Fairy Tales and Feminism*.
3. For example, two illustrations by Charlotte Dematons accompany the tale in the complete illustrated edition of the Grimms' fairy tales published by Sauerländer (Grimm and Grimm, *Grimms Märchen* 105–6). The first, a small title vignette, depicts an angel holding a banner bearing the name of the tale (105). The vignette obviously refers to the angel who helps the Maiden without Hands cross the moat so that she can eat pears in the king's garden. Dematons's second illustration depicts the maiden

beneath a pear tree, with the angel hovering nearby and the castle high up on the hill above the garden (106). The gardener who sees the maiden and believes that she is a spirit is shown on a wall above the trees. Dark-blue tones dominate the illustration, with lighter bluish-white tones used for only the angel and the stars in the night sky above the castle. Even on the full-page illustration the maiden herself is hard to spot, and her tininess and the dark colors of the illustration make it nearly impossible to see that she is handless. A volume of wonder tales published by the Carl Hanser publishing house contains two illustrations of "The Maiden without Hands" by Henriette Sauvant. The first depicts the maiden before her father cuts her hands off (25). With her back toward the viewer, she appears standing in the chalk circle that she has drawn to protect herself from the devil. Her arms are outstretched, with hands and fingers clearly visible. Sauvant's second illustration for "The Maiden without Hands" depicts the maiden beneath the pear tree (29). She is on tiptoes, and her face is turned up toward a pear that she is trying to reach with her mouth. The maiden's arms are bound to her back, and it is much clearer in this than in Dematons's illustration that the maiden is handless. Nevertheless, even here one of the trees depicted in the background fills the space where the maiden's hands would be, such that the tree visually prostheticizes this void. As for the cover of this book, illustrator Susan Sorrell Hill depicts the maiden after having received her silver hands. It is striking that Sorrell Hill includes apples and a pear on the tree, since in KHM1 the maiden eats apples in the king's garden and in KHM2 she eats pears. In addition, the branch bearing the fruit appears in the illustration as if it is grafted onto a larger bough. Similarly, the Grimms grafted two versions together in creating their tale for KHM2 and subsequent editions.

4. "an innerer Vollständigkeit"
5. "sobald sie sich ergänzten und zu ihrer Vereinigung keine Widersprüche wegzuschneiden waren"
6. "Nach zwei im Ganzen sich übereinkommenden und sich ergänzenden Erzählungen aus Hessen"
7. "The Maiden without Hands" does not trace what becomes of the father, but it is striking that the Irish-Belgian legend of St. Dymphna, which has many themes in common with "The Maiden without Hands," does. In this legend, the king of the Irish island of Oriel wished to marry his daughter, Dymphna, after the death of his wife. Dymphna fled to what is now Geel in Belgium, with her father pursuing and killing her there. His actions were viewed as insane, and her ability to resist his advances while alive was interpreted as an indication that she had special powers over people with mental illness. St. Dymphna is today the patron saint of people with mental illness, and Geel remains known as a treatment center for mental illness. See Siebers 185.
8. The tying of the maiden's arms or hands to her back is in any case an uncommon feature and does not appear in well-known variants, such as Giambattista Basile's "Penta with the Chopped-Off Hands" in *The Tale of Tales, or Entertainment for Little Ones.*
9. These tales point to the historical differences in the treatment of disabled versus itinerant beggars. As Mosche Barasch relates, "Begging, especially by itinerants, was clearly perceived as a threat to the public order. . . . Crucial was the distinction between the poor invalid, struck low by nature, and the beggar, who was perceived as a strange and suspicious social actor. The attitude to the former, at least in principle, was one

of compassion; to the latter, that of increasing suspicion and rejection. The difference between a poor man and a beggar, it was said, was that as between a true man and a thief" (117).

10. "Wenn du von aller Welt verlassen bist, so will ich dich nicht verlassen."
11. The maiden receives no prosthetic hands in variants such as Giambattista Basile's "Penta with the Chopped-Off Hands," but she does receive silver hands and feet in the Zingerle tale "The Beautiful Innkeeper's Daughter" (Die schöne Wirtstochter), published after the Grimms' version. See Zingerle and Zingerle 151.
12. "Ich bin nicht hierhergekommen, um Königin zu werden, ich habe kein Glück und verlange auch keins, bindet mir mein Kind und die Hände auf den Rücken, so will ich in die Welt ziehen."
13. Wilhelm Grimm's amendments and additions to "The Maiden without Hands" thus draw attention to God's curing of "good" characters. The inability of "bad" characters to obtain such cures is highlighted in his additions to several other tales in the KHM. As was mentioned in chapter 1, for example, Wilhelm added a description to "Little Brother and Little Sister" indicating that the brother and sister's stepsister was ugly and had only one eye. When the wicked stepmother attempts to transform her one-eyed biological daughter into the form of the "little sister," the narrator relates from KHM2 on that her evil magic cannot restore the daughter's lost eye. Similarly, Wilhelm added the passage in which the doves peck out the stepsisters' eyes in "Cinderella," and it is simply assumed in the tale that there is no possibility for prosthesis or cure for the wicked stepsisters.
14. "Die natürlichen Hände hat mir [der gnädige] Gott wieder wachsen lassen."
15. "Ein schwerer Stein ist von meinem Herzen gefallen"
16. "wuchsen ihr die Hände wieder an"
17. "durch Gottes Gnade wegen ihrer Frömmigkeit wuchsen ihr die Hände wieder"
18. "Die natürlichen Hände hat mir Gott wieder wachsen lassen."
19. In some of the variants that the Grimms discuss in their appendix, new body parts magically grow from the maiden's stumps, while in others her original body parts are magically reattached to her body. A striking example of the latter appears in a tale from Mecklenburg in which the maiden's severed tongue swims back into her mouth as she drinks from a stream, and her severed hand reattaches itself when she proceeds to dip the stump of her arm into the water. See KHM7 3:71.
20. "Wenn jemand auf hundert Schritte dem Schloß nahe kam, so mußte er stillestehen und konnte sich nicht von der Stelle bewegen, bis sie ihn lossprach; wenn aber eine keusche Jungfrau in diesen Kreis kam, so verwandelte sie dieselbe in einen Vogel und sperrte sie dann in einen Korb ein und trug den Korb in eine Kammer des Schlosses."
21. "konnte sich nicht regen: er stand da wie ein Stein, konnte nicht weinen, nicht reden, nicht Hand noch Fuß regen."
22. "dicken häßlichen Kopf"
23. "Deine Kleider, deine Perlen und Edelsteine, und deine goldene Krone, die mag ich nicht; aber wenn du mich liebhaben willst, und ich soll dein Geselle und Spielkamerad sein, an deinem Tischlein neben dir sitzen, von deinem goldenen Tellerlein essen, aus deinem Becherlein trinken, in deinem Bettlein schlafen: wenn du mir das versprichst, so will ich hinuntersteigen und dir die goldene Kugel wiederheraufholen."
24. "sitzt im Wasser bei seinesgleichen und quakt und kann keines Menschen Geselle sein"

25. "Warte, warte . . . nimm mich mit, ich kann nicht so laufen wie du"
26. "Warte, Königstochter, und nimm mich mit, wie du versprochen hast!"
27. "Ich bin müde, ich will schlafen so gut wie du: heb mich auf, oder ich sag's deinem Vater."
28. See the Introduction, pp. 6–7.
29. "Füße nicht mehr weit kommen, und kaum noch einen Wald erreichen können, sich einmal im Grünen zu ergehen, der sich mit seinen Armen an keinen Ast hängen darf, um hinauf zu steigen, in den Zweigen zu sitzen und sich die Früchte selber abzupflücken." See also chapter 1, p. 24.
30. See the Introduction, pp. 17–18.

Chapter 4

1. "besser, fantastischer und ursprünglicher"
2. For an analysis of the central differences between these and other versions, see Köhler 495 and Knoepflmacher 743–45.
3. "ein nichtwachsendes Kind heißt . . . Igel"
4. For an analysis of the monstrous birth as punishment of the parents in "Hans My Hedgehog," see Röhrich, *Folktales and Reality* 79–80.
5. "Da sprach der Mann: 'Was kann das alles helfen, getauft muß der Junge werden, aber wir können keinen Gevatter dazu nehmen.' Die Frau sprach: 'Wir können ihn auch nicht anders taufen als Hans mein Igel.' Als er getauft war, sagte der Pfarrer: 'Der kann wegen seiner Stacheln in kein ordentlich Bett kommen.' Da ward hinter dem Ofen ein wenig Stroh zurechtgemacht und Hans mein Igel daraufgelegt. Er konnte auch an der Mutter nicht trinken, denn er hätte sie mit seinen Stacheln gestochen. So lag er hinter dem Ofen acht Jahre, und sein Vater war ihn müde und dachte, wenn er nur stürbe; aber er starb nicht, sondern blieb da liegen."
6. In ancient Rome, for example, the Laws of the Twelve Tables had stipulated that a father immediately put to death any monstrous-born infant (Friedman 178–79).
7. In this and subsequent paragraphs, my analysis relies on G. Fenwick Jones's and Kathleen L. Scott's studies of the history and symbolism of the bagpipe.
8. "Igel, Stachelschwein und Schwein sind hier eins"
9. "sehr schön"
10. "hütete die Esel und Schweine, war immer lustig, saß auf einem Baum und blies auf seinem Dudelsack"
11. Although interpretations of changelings as representing disabled children have been common in folklore scholarship, Tim Goodey and C. F. Stainton argue that "the concept of the changeling is . . . itself a changeling" (239). In their view, the association of the changeling figure with disability is a feature of early modern intellectual treatises and modern psychology and is not rooted in folklore itself. One might nevertheless point to recent studies that have drawn attention to the interdependence of scholarly and popular literature in the early modern period and deconstructed the rigid dichotomy often erected between the two (e.g., Spinks). Also, while Goodey and Stainton suggest that "only a few stories depict anything even resembling disability, such as physical difference or failure to thrive," the changeling in "The Young Piper" clearly exhibits these traits (239).
12. For other fairy tales with characters who ride roosters, see Wunderlich 495. Other depictions of rooster-riding humans include a woodcut of a naked boy riding a rooster

in Jörg Wickram's "Losbuch" (1539), while goose-riding characters include the Finkenritter, or "Drifter Knight," whose far-fetched adventures are chronicled in the sixteenth-century *Der Finkenritter*. Other fowl-riding folklore figures include St. Nicholas, who was frequently depicted on pressed biscuits as riding roosters, geese, and swans in addition to animals such as horses and donkeys (Höfler, "St. Nikolaus-Gebäck" 82).

13. In Marie-Catherine D'Aulnoy's "Prince Marcassin," the prince too escapes to the forest, although in contrast to Hans My Hedgehog he does so after his first two tragic marriages. In the forest, Prince Marcassin learns "that nothing in the world demands more freedom than the heart. I see that all the animals are happy because they live without constraint" (500).
14. "Geburten ohne menschliche Form und Bildung haben auf Familien- und bürgerliche Rechte keinen Anspruch."
15. "wunderlich[es] Tier"
16. "halb wie ein Igel, halb wie ein Mensch"
17. For more detailed accounts of the origins of the tale, see KHM7 3:499, Bolte and Polívka 3:154–65, and Ziolkowski 204, 216.
18. "fein hoch und gerad"
19. As G. Fenwick Jones notes, "When the proverb first became popular in Central Europe the instrument was usually a harp, lute, or organ; but as fools literature became standardized, the bagpipe began to displace them all" (216). See also Ziolkowski 216 and Brednich.
20. "keinen ordentlichen Menschen zum Mann bekommen hast"
21. The word also appears in the KHM tale "Jorinda and Joringel," where the sorceress is an owl or a cat by day but becomes an "ordinary" (*ordentlich*) human by night (KHM7 1:364).
22. "Nun siehst du . . . wer ich bin, und siehst auch, daß ich deiner nicht unwert war"
23. "erst recht"
24. For more on these concepts and the differences between them, see Quayson 24–27 and Mitchell and Snyder 50–51.
25. In the appendix to the KHM, the Grimms interpret the Donkey's plans to flee as his awareness that as part of the curse, punishment will follow now that the servant has found out about the secret aspects of the curse. They see a related punishment in the fact that Hans My Hedgehog's human skin remains black even after the hedgehog skin has been burned and must be cured by a doctor with salves.
26. Similarly, as Lüthi states, "That man is a creature in need of deliverance is one of the pronouncements of the fairytale recognizable in many forms. In this regard, the fairytale comes close to the religious position" (*Fairytale as Art Form* 143).
27. Disability is not the only theme that is treated in this ambivalent manner in the KHM. Many of the tales that serve to inculcate good behavior in children, particularly girls, contain similarly contradictory messages. In "Star Coins," for example, the reward for the poor girl's altruism is a shower of gold coins raining down from the heavens. As Maria Tatar observes, "Virtue is rewarded with cold, hard cash" (*Off with Their Heads!* 43). Altruism is rewarded with wealth, just as living with a disability is rewarded in many tales with ability. Jack Zipes has insightfully noted that the fairy tale as a genre "presents moral and political critiques of society at the same time as it undermines them and reconciles the distraught protagonist with society" (*The Brothers Grimm* 118).

In this way, tales such as "Hans My Hedgehog" and "The Donkey" critique the marginalization of disabled people, but they also undermine this critique by portraying a happy ending as being possible only after disability has been erased.

28. As Ato Quayson observes with regard to debate over whether a real-ideal or normal-abnormal binary was the regnant disability paradigm before the nineteenth century, "realism is itself a cultural construction, since for the Greeks their myths were also a form of realism" (20).
29. "eine bloße Erfindung"
30. See chapter 2, p. 73.
31. "verstümmeln, abschneiden"
32. "ein abgeschnittenes Stück, *hamma* und *hamm* bey dem Ulphilas lahm, verstümmelt, und *Hamalsteti,* bey dem Tatian den Richtplatz bedeuten, weil die Übelthäter daselbst gleichsam verstümmelt werden"
33. For symbolic connections between castration and the laming of an individual's legs in mythology and literature, see Hays 20–21.
34. "Ihre *berührung,* ihr *anhauch* kann menschen und thieren krankheit oder den tod verursachen; wen ihr *schlag* trift, der ist verloren oder untüchtig" (Grimm, *Deutsche Mythologie* 1:381).
35. Without mentioning these folkloric associations, Konrad Soyez has proposed that Rumpelstiltskin is in effect symbolic of a microbe. Soyez presents as evidence of Rumpelstiltskin's microbial role his ability to find his way even into the locked chamber where the miller's daughter is confined, to appear out of nowhere, to divide himself in two, and to both help and hurt the humans around him. Soyez also relates the transformation of straw into gold and Rumpelstiltskin's baking and brewing to microbial processes. Soyez's reading thus suggests that Rumpelstiltskin is a disease that can be survived only if it is correctly diagnosed (or *named*) and treated. In his attempts to attribute all of Rumpelstiltskin's actions to microbial functions, Soyez nevertheless misreads several passages of the tale. For example, Rumpelstiltskin hardly seems microbial at the end; when he tears himself in two, the implication is that he destroys himself, but when bacteria divide, they multiply and spread. Soyez also does not examine the complex origins of the Grimms' tale, including the fact that Rumpelstiltskin tears himself in two only in KHM2 and subsequent editions.
36. These concerns are gendered in the tale, but it is nevertheless difficult to read the trios of names guessed by the queen without thinking of Wilhelm Grimm's own lifelong experience of respiratory illness or in particular of the death of his and wife Dortchen's firstborn child on December 15, 1826, at just over eight months of age. The queen's maternal concerns in "Rumpelstiltskin" are thus concerns that later confront Wilhelm Grimm and his wife as parents, not only with regard to the death of their son Jacob but also when their second-born child (their son Herman) grew dangerously ill as a three-month-old infant in 1828. See Wilhelm's letter of December 26, 1826, to Achim von Arnim and his letter of March 22, 1828, to Karl Hartwig Gregor von Meusebach (qtd. in Schoof 201–2, 204–5).
37. "So heiß ich nicht."
38. It is nevertheless interesting to note the name's potential connotations. It is not clear whether *stilz* can be related to *Stiel* (Middle High German *stil*), but Max Höfler notes in *Deutsches Krankheitsnamen-Buch* associations of the word *Stiel* with the penis (686)

and defines the verb *rummeln* or *rumpeln* ("to rumble") as a "clamoring, rattling, roaring, rushing, blustering back and forth" ("hin und her lärmen, rasseln, tosen, sausen, poltern") (531). *Rummel* (or *Rumpel,* "commotion" or "hubbub"), according to Höfler, could be used to refer to coitus or labor during childbirth (532). These potential connotations are particularly significant when one considers the many twentieth-century critics (Sigmund Freud among them) who equate Rumpelstiltskin with the phallus. It is nevertheless impossible to prove what if any particular meaning the name "Rumpelstilzchen" bears. As Marianne Rumpf has shown in her article "Spinnerinnen und Spinnen: Märchendeutungen aus kulturhistorischer Sicht," tales in which the name of the spinning helper must be guessed were originally riddle tales, and the names themselves tended to differ in each tale (70).

Chapter 5

1. "gibt doch die natur keinen menschen so preis, dasz sie ihm alle mittel der gegenwehr alsbald entzöge und für erlittne einbusze nicht auch manigfache vergütung bereit hielte. nehmen wir die sinnlichen entbehrungen zum beispiel. man sagt im blinden verfeinert sich das gefühl nicht selten bis auf den grad, dasz er mit allen fingerspitzen gleichsam sehe; bei tauben leuten soll sich geschmack und geruch höher als sonst ausbilden und bei verwachsnen oder schon bei hinkenden mag der auf ihre innere gliederung durch das theilweise hemmnis ausgeübte druck wol in zusammenhang stehn mit einer angestrengten und gestärkten geisteskraft, die sich häufig an ihnen gewahren läszt. jedes übel und leiden führt leicht im stillen irgend einen zu gute kommenden ersatz mit sich."
2. See chapter 4, p. 122.
3. "an allen Gliedern vollkommen"
4. The belief that seventh-month fetuses are more apt to survive than those born a month later is also reported or endorsed by ancient thinkers, including Empodocles, Herodotus, and Galen. A Talmudic passage, moreover, allows breaking the Sabbath to save the life of a seven-month fetus but not an eighth-month fetus. In medieval and early modern times, the belief in the superior viability of seventh-month fetuses relative to eighth-month fetuses was transmitted by such figures as Maimonides, Avicenna, and even the sixteenth-century surgeon Ambroise Paré. Even today, American obstetricians report that some women continue to express belief that seventh-month babies are more apt to survive than premature babies born in the eighth month (Reiss and Ash).
5. "und eine solche Geburt wird jetzo ebenfalls für eine recht ächte und lebhaffte erkennet"
6. "Sie ist mit sieben Monaten auf die Welt kommen und hat so durchaus etwas Frühreifes bei vielen Anlagen."
7. Neither "dwarf" nor "midget" is without baggage, however. As Betty M. Adelson observes, "dwarf" (like the plural term "little people") is drawn from folklore and thus suggests "that these human beings are somehow related to mythological creatures and are modern representatives of a fantasy world" (97), while "midget" is "derived from *midge,* an insect," and "is associated with the world of spectacle" (xvi–xvii). See also Ablon 5, 101.
8. "Hör, der kleine Kerl könnte unser Glück machen, wenn wir ihn in einer großen Stadt vor Geld sehen ließen: wir wollen ihn kaufen."

9. Prominent exceptions to this pattern nevertheless exist. For example, the German dwarf Matthias Buchinger (1674–1726), who lacked hands or legs, was an accomplished calligrapher, swordsman, and musician. He was born near Nuremberg but later moved to the British Isles, where he gave shows demonstrating his various talents. An English broadside from 1726 described him as "the greatest German living" (Jay 25), while a German advertisement depicts him engaged in activities including threading a needle, doing card tricks, loading a weapon, and bowling. To show just how extraordinary his talents are, the German advertisement has text written by Buchinger in several different fonts, with some of the text even written backwards or upside down (Scheugl 53).
10. "Sie gaben ihm zu essen und trinken und ließen ihm neue Kleider machen, denn die seinigen waren ihm auf der Reise verdorben."
11. See chapter 4, p. 118.
12. In using the term "undateable," I refer to a 2012 reality television show in the United Kingdom called *The Undateables,* which follows individuals with physical and intellectual disabilities as they seek romantic relationships with nondisabled characters. The title of the show suggests that such individuals are undateable, and while this is not the place to wade into the controversy over the title or the show, my point is that Thumbling, too, is similarly depicted as undateable.
13. "Der Dummling ist der Verachtete, Geringe, der Kleine und nur von Riesen aufgesäugt, wird er stark; so nähert er sich dem *Däumling.*"
14. "der Sprache oder des Gehöres geraubet"
15. "ein Wechselbalg mit dickem Kopf und starren Augen . . . , der nichts als essen und trinken wollte"
16. "war dumm, konnte nichts begreifen und lernen"
17. "ein kleiner, schiefer und buckelichter Bursch, der nicht recht klug war, und darum der Hans Dumm hiess"
18. "der war dumm und konnte nichts lernen"
19. "The Queen Bee": "Der jüngste, der Dummling, ging aus und suchte seine Brüder" (KHM1); "Der jüngste, welcher der Dummling hieß, ging aus und suchte seine Brüder" (KHM2). "The Three Feathers": "da musste der dritte Prinz, der Dummling, zurück bleiben" (KHM1); "Es war einmal ein König, der hatte drei Söhne, davon waren zwei klug und gescheidt, aber der dritte sprach nicht viel, war einfältig und wurde der Dummling genannt" (KHM2). "The Golden Goose": "Es war einmal ein Mann, der hatte drei Söhne, der jüngste aber war ein Dummling" (KHM1); "Es war ein Mann, der hatte drei Söhne, davon hieß der jüngste der Dummling und wurde verachtet und verspottet und bei jeder Gelegenheit zurückgesetzt" (KHM2).
20. "ward . . . für einfältig gehalten, und hieß der Dummling"
21. "wurde von den andern für albern gehalten"
22. "Darum soll keiner sagen, daß wer albern ist, deshalb nichts Rechtes werden könne."
23. "der Dummling, von allen verlacht und hintangesetzt, aber reines Herzens, gewinnt allein das Glück"
24. "Geh nur hin, durch Schaden wirst du klug werden"
25. "das alter nicht einen bloszen niederfall der virilität, vielmehr eine eigene macht darstelle, die sich nach ihren besonderen gesetzen und bedingungen entfalte; es ist die zeit einer im vorausgegangenen leben noch nicht so dagewesenen ruhe und befriedigung, an welchem zustand dann auch eigenthümliche wirkungen vortreten müssen"

26. For example, Tobin Siebers describes the cycle of life as running "in actuality from disability to temporary ability back to disability, and that only if you are among the most fortunate, among those who do not fall ill or suffer a severe accident" (60).
27. "Bringt mir den Schelm her"
28. For an analysis of the possible reasons for the tale's reference to Bremen, see Rölleke, "Grimms Märchen *Die Bremer Stadtmusikanten*" 296–97.
29. See chapter 4, p. 131.
30. "zu nichts mehr nütze"
31. "hatte einen alten Hund, der seine Dienste nicht mehr versehen konte [*sic*]"
32. "war alt geworden und hatte alle Zähne verloren, so daß er nichts mehr fest packen konnte"
33. "der Baur sachte Frau du bist ein Nar, waß machen wir mit dem Alten Hund"
34. "Der Mann sagte: 'du bist nicht recht gescheidt, was fangen wir mit ihm an, er hat keinen Zahn mehr im Maul, und es fürchtet sich kein Dieb mehr vor ihm'"
35. Here too there are differences between the Grimms' "Old Sultan" and the Bohemian tale "The Dog and the Wolf." Instead of helping Sultan, the wolf in "The Dog and the Wolf" wishes to eat him once he fattens up, but this fattening enables the dog to regain his strength and prevail in a fight against the wolf. The dog's master reclaims him after hearing of the illustrious battle in which the dog, cat, and rooster killed the wolf. Because there is no staging of a child's kidnap and rescue, no subterfuge is needed for the dog to rejoin his master and live out his years in peace.
36. See chapter 1, p.23.

Conclusion

1. "Ihr habt noch einen geraden Rücken und junge Beine, es wird Euch ein leichtes sein"
2. Similarly, the Grimms suggest in the appendix to KHM7 that the tale "The Old Beggar Woman" is missing an ending. They speculate that the missing ending depicts the old woman taking revenge on a boy who failed to help her when her ragged clothes caught on fire.
3. "meiner Großmutter, die sie mir erzählt hat, war das Gedächtnis schwach geworden: sie hatte das übrige vergessen"
4. "daß ich mich sehnte nach Auflösung in Gott, der ein einiger [*sic*] und mich nehmen wird, wie er mich geschaffen hat, und weiß, warum er will, daß unsere Augen erblassen, unsere Hände ruhn, unsere Herzen stehn"
5. "irdische Augen"

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Index

Kinder- und Hausmärchen tales are indexed individually according to English title. For the German titles of *Kinder- und Hausmärchen* tales, see the Appendix.

able-bodiedness: definition of, 25, 193n6; and the fairy tale, 27–34, 182, 193n8; as ideal, 19, 51; impermanence of, 144, 171, 176, 185; magical restoration of, 82, 138, 179, 183–84; as reward, 148

ableism, 147, 183; definition of, 5; and fairy-tale endings, 109; in the Grimms' tales, 128, 139, 157–58, 176, 183

access, equal, 104, 147, 184

Adelson, Betty M., 157, 159, 205n7

Adelung, Johann Christoph, 142, 163

Adorno, Theodor: *Dialectic of Enlightenment* (Adorno and Horkheimer), 157

aesthetic nervousness, 136

Afanas'ev, A. N.: "The Armless Maiden, " 92; "The Bear, the Dog, and the Cat," 175

age-related disability, 90, 170–77, 180–81, 199n36

aging animals, 148, 172–78, 183

Alaniz, José, 112, 198n26

amputation, 56–61, 63–68, 78, 183

Andersen, Hans Christian, 192n5; "The Steadfast Tin Soldier," 98, 192n5

animal bridegroom tales, 117, 134

"Animals of the Lord and the Devil, The," 15–16

army surgeons, 55

Arnim, Achim von, 42; *The Boy's Magic Horn* (*Des Knaben Wunderhorn*) [Arnim and Brentano] 43; Wilhelm Grimm's correspondence with, 19, 24, 107, 147, 204n36

Asinarius, 129–30, 132, 140

Aue, Hartmann von: *Poor Heinrich* (*Der arme Heinrich*), 71–72, 73, 141, 185

bagpipe, symbolism of, 114, 120–24, 125–26, 202n7, 203n19

Barasch, Mosche, 200n9

barber-surgery, 54–55, 197n12

Basile, Giambattista: *The Pentamerone* (*Lo cunto de li cunti*), 30; "Penta with the Chopped-Off Hands," 92, 96, 200n8, 201n11

Bates, A. W., 115

Battle of Leipzig, 56, 57

Battles, Paul, 142–43

beggars, disabled, 90, 183, 199n36, 200n9; veterans as, 198n21. *See also* "Two Travelers, The"

Berlichingen, Götz von, 59

Berthe (queen), 29, 194n19

Bettelheim, Bruno, 12–13, 101–2, 163

"Blacksmith and the Devil, The," 69

blindness: and blind motifs, 193n8; Jacob Grimm on, 30, 146–47; in the Grimms' tales, 84, 145, 167, 199n37, 201n13; Wilhelm Grimm on, 194n21. *See also* "Cinderella"; eyesight, impairment of

blood brotherhood, 71–72

blood cures, 73

"Bluebeard," 73, 141

"Blue Light, The," 63, 107

Bogdan, Robert, 154

Bottigheimer, Ruth B., 76

Bouchard, François, 115

Brant, Sebastian: *Ship of Fools* (*Das Narrenschiff*), 121

"Bremen Town Musicians, The," 172–73, 175–77

Brentano, Clemens, 16, 42; *The Boy's Magic Horn* (*Des Knaben Wunderhorn*) [Arnim and Brentano], 43

"Brier Rose," 83, 100

"Brother Lustig," 20, 51, 69–77, 78, 144, 184; and war trauma, 198n32

"Brothers Wassersprung, The," 72
Brueggeman, Brenda Jo, 192n8
Buchinger, Matthias, 206n9
built environment, 99, 103, 149, 151, 153

Carové, Friedrich Wilhelm, 150
castration, 142**,** 204n33
changelings: in folklore, 7, 141, 153, 164, 191n4, 202n11; in "The Maiden without Hands," 92, 93; in "The Young Piper," 123
Children's and Household Tales. See *Kinder- und Hausmärchen*
"Cinderella," 162; blindness in, 1, 3, 16, 32, 183, 201n13; and female agency, 84
"Clever Else," 162
"Clever Hans," 162, 163
"Clever People, The," 162
complex embodiment, 6, 20, 104
Conradi, Johann Wilhelm Heinrich, 48, 196n1
contamination, 45
Cosmas, Saint, 67
Croker, Thomas Crofton: *Fairy Legends and Traditions of the South of Ireland,* 123; "The Young Piper," 123, 202n11
cure: blood of child or virgin as, 141; supernatural, 74, 78, 184, 197n6, 201n13; theological paradigms of, 138
cyborgs, 62

Dahlmann, Friedrich, 77
Damian, Saint, 67
Darnton, Robert, 12–13
Das Nibelungenlied (Song of the Nibelungs), 41, 162
D'Aulnoy, Marie-Catherine: "Prince Marcassin" ("Le Prince Marcassin"), 114, 117, 119, 121, 130, 203n13
Davis, Lennard J., 17, 191n2
deafness: and disability, 4, 9–10, 162–63, 198n32; in the Grimms' tales, 100, 145, 171; Jacob Grimm on, 30–31, 146–47
deformation, 18, 20, 101, 104–5, 184
deformity: viewed as defect, 134; and disability, 5, 18; in folklore, 7, 3, 92, 99–101, 116, 153; Jacob Grimm on, 146. *See also* "Donkey, The"; "Frog King or Iron Henry, The"; "Hans My Hedgehog"; monstrous birth; "Rumpelstiltskin"; "Riquet with the Tuft"
Dematons, Charlotte, 198n25, 199n3
devil: in "The Maiden without Hands," 85, 87–88, 92–93, 94; as misshapen, 140
"Devil's Sooty Brother, The," 140
"Devil with the Three Golden Hairs, The," 99
Dindorf, Ludwig, 38
disability; biblical interpretations of, 138–39; and changelings, 92, 202n11; compensatory notions of, 19, 146–47, 161, 171, 179, 183; as curse, 203n25; as defect, 133–34; definition of, 4–5, 191n2; erasure of, 108, 110, 111–12, 128–38, 144, 166, 182; and freakhood, 114; and gender, 82–84, 105, 182; studies of, 192n7; and impairment, 191n3; and life cycle, 172, 207n26; in literary interpretations, 13, 192n8; medical model of, 6, 19, 168, 192n6; "overcoming" of, 112, 126, 144–45, 183; pathologization of, 150; psychological reactions to, 144, 176; as punishment, 1, 7, 8, 10, 16, 116, 130, 182; and sexuality, 106, 125–26, 161; and sexual abuse, 89; social constructions of, 30, 50, 102, 105, 116, 161, 166, 178, 183; social model of 5–6, 19; and transformation of hero, 99–102, 104–5, 136. *See also* age-related disability; beggars, disabled; disabled veterans; stigma; underdog, disabled; villains, disabled; *and specific disabilities and impairments*
disabled veterans, 63, 69, 183, 198n21
disablism, 150
disease: in "Brother Lustig," 73, 76; and disability, 5, 191n2; and dwarfs, 142–43; physicians' treatment of, 52, 55–56; in "Rumpelstiltskin," 142–44, 204n35; supernatural cure of 50–51, 184. *See also* Grimm, Jacob: and illness; Grimm, Wilhelm: and illness
disenchantment of hero, 99–100, 108–9, 138
disfigurement, 103, 142, 191n2, 194n19, 199n36
dismemberment, 73, 78
doctors, 51, 78, 197n5, 197n7
"Donkey, The," 128–40, 177–78; and editorial prosthesis, 113, 132, 184; ending of, 144, 148, 160, 203n25; and gender, 83, 84; as supercripple narrative, 110, 112, 154, 182
Droste-Hülshoff, Annette von, 152, 194n21
Droste-Hülshoff family, 35
Dummy character, 5, 161–70, 177, 178; and gender, 82; and "overcoming," 112, 148; and stigma, 40, 182, 183; and Thumbling, 160, 163
Dundes, Alan, 2, 13, 45, 87–89, 149

dwarfism, 7, 149, 161
dwarfs (folkloric): and changelings, 92, 141, 164; descriptions of, 152–53; and disease, 142–43, 183; and "Rumpelstiltskin," 140–43; and Thumbling, 152–53
dwarfs (human), 7, 159; in freak shows, 149, 154–55, 160–61, 206n9; terminology, 153, 205n7
Dymphna, Saint, 200n7

editorial prosthesis, 25–26, 41–46, 79, 181–86; in "The Blue Light," 107; definition of, 4; in "The Donkey," 113, 129–30, 132, 139–40, 184; in Dummy tales, 148, 164–68, 170, 178; in "The Frog King or Iron Henry," 81–82, 102–8; in "The Maiden without Hands," 81–82, 85–87, 90, 95–98, 108, 109; in "Old Sultan," 148, 174–75, 178; in "Rumpelstiltskin," 113, 141–44. *See also* narrative prosthesis
Eggert, Paul, 15, 41–42
Ellis, John M., 28, 45
"Elves, The," 164
enfreakment: in "The Donkey," 131; in "Hans My Hedgehog," 116, 121, 127, 129; in "The Golden Goose," 169; and the supercripple, 111, 182; in Thumbling tales, 148–49, 154–56. *See also* freak shows
Engelstein, Stefani, 67, 197n15
eyesight: impairment of, 100, 140, 171, 183, 198n26; symbolism of, 30–32, 199n37. *See also* blindness

fairy tale: as aesthetically able-bodied, 19, 20, 25–26, 31, 45, 181–82; definition of, 191n1; Grimms' defense of, 27, 193n12
"Faithful Johannes," 72
Feldscherer. See army surgeons
Fink, Gonthier-Louis, 198n22
Fischart, Johann: *Gargantua*, 143
"Fisherman and His Wife, The," 42
"Fitcher's Bird," 73, 90, 141
folktale, definition of, 191n1
fools, 121, 131, 169, 203n19
forest as place of liberation, 126, 169, 176, 203n13
"Foundling," 99
"Four Skillful Brothers, The," 66
Franks, Beth, 8, 10, 82, 111–12, 192n6; on "Rumpelstiltskin," 140–41, 143–44
freakhood. *See* enfreakment; freak shows
freak shows, 149, 154–56, 161, 183
Freud, Sigmund, 12, 204n38
"Frog King or Iron Henry, The," 84, 98–109; and deformation, 20, 134, 138; and editorial prosthesis, 32, 81, 183; ending of, 140, 179, 184; and impairment, 7, 182

"Gambling Hans," 69
Garland Thomson, Rosemarie, 64, 114–15, 192n8
gender and disability, 82–84, 105, 182
General State Laws for the Prussian States (*Allgemeines Landrecht für die Preußischen Staaten*), 127
Gesta Romanorum, 53, 58
gigantism, 149
"Godfather, The," 66, 78
"Godfather Death," 78, 199n37
Goffman, Erving, 117–18, 126, 131
"Golden Children, The," 72
"Golden Goose, The," 162, 165–67, 169–70, 176, 177
Goodey, C. F., 92, 191n4, 202n11
Goodley, Dan, 150
"Goose Girl at the Spring, The," 180–81
Graefe, Carl Ferdinand, 59–61
"Griffin, The," 51, 164
Grimm, Auguste, 133
Grimm, Ferdinand, 57
Grimm, Jacob: *German Mythology* (*Deutsche Mythologie*), 142, 152–53, 199n37; and illness 22, 185, 193n2; "Lecture on Old Age" ("Rede über das Alter"), 19, 30, 146–48, 170–72, 185; on orthography, 193n12; on translation 35, 44. *See also* Grimm, Jacob and Wilhelm
Grimm, Jacob and Wilhelm: compensatory notion of disability, 19, 179; editorial practice of, 3, 43–46, 52, 181, 185–86; *Irische Elfenmärchen,* 123; on *Naturpoesie*, 19, 27, 37, 39, 77, 79; on *Poor Heinrich* 71–72, 73. *See also* editorial prosthesis; Grimm, Jacob; Grimm, Wilhelm; *Kinder- und Hausmärchen*; *and specific tales*
Grimm, Ludwig, 33
Grimm, Wilhelm: and editing of *Kinder- und Hausmärchen,* 3; "On the Essence of Fairy Tales" ("Über das Wesen der Märchen"), 40; and illness 4, 6, 18–19, 23–24, 47–50, 77, 107, 179, 185, 204n36; *Old Danish Heroic Songs, Ballads, and Tales* (*Altdänische*

Heldenlieder, Balladen und Märchen), 35, 44; on translation 35. *See also* Grimm, Jacob and Wilhelm
Grimmelshausen, Hans Jakob Christoffel von: *Simplicius Simplicissimus*, 121

"Hans Dumb," 164
"Hansel and Gretel," 32, 183
"Hans My Hedgehog," 1, 110, 111–40, 166, 182; and deformity, 5,114, 184; ending of, 51, 144, 148, 177–79; and forest, 126, 169, 203n13; and gender, 83, 84; and Thumbling tales, 151, 160
Hassenpflug, Marie, 15, 106, 150; and "The Maiden without Hands," 85, 86, 87, 95, 97
Hassenpflug family, 35, 144, 170
Haxthausen, Anna von, 195n49
Haxthausen, August von, 172
Haxthausen family, 35, 170, 174
hearing impairment, 9–10. *See also* deafness
hedgehog, symbolism of, 114, 121
Hesiod: *Works and Days,* 37–39, 41, 195n33
Hippocrates, 152
Hoffmann, E. T. A.: *Der Sandmann,* 65
Höfler, Max, 204n38
horizontal identity, 118, 160
Horkheimer, Max: *Dialectic of Enlightenment* (Adorno and Horkheimer), 157
"How Judas Ate the Heart of the Lamb at the Last Supper" ("Wie Judas beim letzten Abendmahle das Herz des Lammes aß") [Silesian tale], 71
"How Six Made Their Way in the World," 62, 63, 67–69, 91, 181, 185; and editorial prosthesis, 68, 183; and gender, 82; illustrations of, 198n25; and overcompensation, 198n26
hybrid human-animal characters, 114–16, 130. *See also* "Hans My Hedgehog"

Ilwof, Franz: "The Tale of the Rooster-Rider" ("Märchen vom Hahnreiter") [Ilwof and Weinhold], 124–25
impairment, 191nn2, 3; definition of, 6. *See also specific impairments*
intellectual disability: and changelings, 123, 191n4; in Dummy tales, 162–70

"Jorinda and Joringel," 100, 203n21
"Juniper Tree, The" 9–10, 42, 73, 99

Kinder- und Hausmärchen (Children's and Household Tales): frontispiece of, 31–32; *Große Ausgabe,* 4, 14*; Kleine Ausgabe* 14; motto of, 35–37; preface to, 21–44, 75, 84, 191n10; title of, 189n 1. *See also* editorial prosthesis; Grimm, Jacob and Wilhelm: editorial practice of; Grimm, Wilhelm: and editing of *Kinder- und Hausmärchen*; *and specific tales*
Kirkup, John, 197n20
Kleist, Heinrich von, 197n15
Krause, Johann Friedrich, 174, 178
Kunstmärchen, 27
Kunstpoesie, 27, 39, 44, 77

lack-lack liquidated pattern, 2, 138, 139–40, 178, 185
lameness, 7, 44, 142, 204n33; in the Grimms' tales, 145, 167, 174, 175
"Lettuce Donkey, The," 66
"Life Span, The," 171
limping, 7, 136, 139, 146, 174
Linton, Simi, 34, 119, 122, 137, 191n2, 192n6
"Little Brother and Little Sister," 1, 3, 17, 32, 183, 201n13
"Little Red Cap," 105
"Lucky Hans," 162, 163–64
Lüthi, Max, 40, 85, 122, 168, 192n9, 193n8

Magnanini, Suzanne, 134
"Maiden without Hands, The," 1, 2–3, 20, 79, 84–98; ending of, 108–9, 140, 179, 201n.13; and gender, 80–82, 105, 107–8, 182; illustrations of, 199n3; and legend of St. Dymphna, 200n7
Marrow, Sherilyn, 8
Martus, Steffen, 197n7
materiality of metaphor, 11
McGlathery, James M., 101
medical model of disability, 5–6, 19, 62, 128, 168, 192n6
memory, impaired, 180–81
mental illness, 10,162, 191n2, 200n7
Merish, Lori, 127, 161
"Messengers of Death, The," 171
Metzler, Irina, 138
Meusebach, Karl Hartwig Gregor von, 204n36
military medicine: history of, 52–61
Mitchell, David T.: on narrative prosthesis, 2, 11, 79, 98, 136, 137; on disability in the New Testament, 138

mobility impairments, 104, 147. *See also* lameness; limping
monstrous birth, 112, 153; the Donkey as, 130, 132; and gender, 82**;** Hans My Hedgehog as, 113–21**;** historical views of, 125, 127, 202n6**;** archetypal interpretations of, 134**;** social reactions to, 161, 178–79, 202n4
monstrous races, 149, 151
muteness, 1, 83, 100, 145, 163

Napoleonic Wars, 30, 57, 61, 65
narrative prosthesis, 2–4, 113, 136, 177, 186; definition of, 2; in Dummy tales 148, 166, 178; in "The Frog King or Iron Henry," 102, 104; in "The Maiden without Hands," 81, 91. *See also* editorial prosthesis
Natov, Roni, 141
Naturpoesie, 19, 31, 37, 39, 77, 79; definition of, 27
"Nixie in the Pond, The," 99
normalcy, 183–84; in Dummy tales, 166; vs. the ideal, 17–18, 108–10, 128, 204n28; in monstrous birth tales, 128, 131–32, 136, 138, 139; in "Rumpelstiltskin," 140–41, 144

obesity, 198n26
old age, 170–78, 180–81, 183, 199n36
"Old Beggar Woman, The," 90, 207n2
"Old Hildebrand," 198n27
"Old Man and His Grandson, The," 171
"Old Sultan," 1, 2, 17, 148, 172–78, 182, 183; and "The Dog and the Wolf," 205n35; as portrayal of disabled soldier, 63, 198n22
Ölenberg manuscript, 16
one-eyedness, 7; in the Grimms' tales, 1, 3, 17, 84, 183, 201n13
"One-Eye, Two-Eyes, and Three-Eyes," 84, 90, 140
organ transplantation, 66
"overcoming" of disability, 112, 126, 137, 145, 177–79, 183
overcompensation, 198n26

paralysis, 145
Paré, Ambroise, 55, 58, 65, 77, 79, 205n4
pariahs, 119, 144
Passy, Georg, 198n27; "Brother Lustig," 69–70, 76, 77; "King Ironhead" ("König Eisenhütl"), 69–70
Peri Oktamenou (On the Eighth-Month Fetus), 152
Perrault, Charles: "Riquet with the Tuft" ("Riquet à la Houppe"), 135–36, 139
"Poor Miller's Apprentice and the Cat, The," 167
premature birth, 152
prodigies, 115, 123
Pröhle, Heinrich: "The Merry Hedgehog" ("Der lustige Zaunigel"), 114, 119
Propp, Vladimir, 2, 138
prosthesis: in "How Six Made Their Way in the World," 67–69, 91, 182–83, 185; and limb amputation, 56, 58–64, 197n20; in "The Maiden without Hands" 81, 85, 93, 95–97, 109, 182, 201n11; in "The Three Army Surgeons," 58–66, 67, 69. *See also* editorial prosthesis; narrative prosthesis
psychoanalytic criticism, 12–13; of "The Frog King of Iron Henry," 101–2; of "The Maiden without Hands," 87–89; of Thumbling tales 149–50, 156–57; and social psychoanalytic perspectives, 150

Quayson, Ato, 17–18, 136, 191n3, 204n28
"Queen Bee, The," 162, 165–66

Ranke, Kurt, 7
"Rapunzel," 1, 16, 122
Raufman, Ravit, 149–50, 152, 156–57, 158, 160
Reil, Johann Christian: death of, 56; and Romantic medicine, 52, 197n7; treatment of Wilhelm Grimm, 47, 48, 49, 64; Wilhelm Grimm's description of, 48–49, 50, 185
"Rejuvenated Little Old Man, The," 78, 90, 199n36
Röhrich, Lutz, 76, 99, 109, 138, 143
Rölleke, Heinz, 15, 27, 28, 141, 195n47, 199n37
rooster, symbolism of, 114, 124–25, 202n12
"Rumpelstiltskin," 140–44; and editorial prosthesis, 16, 113; ending of, 112; and gender, 17, 84; and microbial symbolism, 204n35; significance of name, 204n38; and stigma, 103
"Rumpenstunzchen," 17, 144
Rumpf, Marianne, 204n38
Runge, Philipp Otto, 42
Ryan, Terra, 8

saints, healing powers of, 72
Sauvant, Henriette, 199n3
Savigny, Friedrich Carl von: Jacob Grimm's correspondence with, 23, 39, 41, 44, 193n2, 193n12; Wilhelm Grimm's correspondence with, 24, 25, 35, 36, 43, 45, 49, 50, 185, 193n10, 195n33
Schoon Eberly, Susan, 7, 192n6
Schwänke, 51, 109
Schwertzell, Wilhelmine von, 19
Seifert, Lewis C., 134–35
seven-month gestation, superstitions about, 152, 155, 161, 205n4
Shakespeare, Tom, 6
Siebers, Tobin, 11, 62, 125, 178, 207n26; on complex embodiment, 6; on supercripples, 111
"Six Servants, The," 198n26
"Six Swans, The," 40, 66, 83, 100, 167, 179
"Snow White," 66, 83, 100, 197n6
Snyder, Sharon L.: on narrative prosthesis, 2, 11, 79, 98, 136, 137, 192n8; on disability in the Bible, 138
social model of disability, 5–6, 19
Solomon, Andrew, 118
Song of the Nibelungs (*Das Nibelungenlied*), 41, 162
Sophocles: *Oedipus Rex*, 11
Sorrel Hill, Susan, 199n3
Soyez, Konrad, 204n35
spinning: and disfigurement, 29–30, 103, 194n19; and riddle tales, 204n38
"Spirit in the Glass Bottle, The," 78
Stainton, Tim, 92, 191n4, 202n11
"Star Coins, The," 203n27
Stewart, Susan, 127
stigma: in "The Donkey," 131, 134, 136–37, 139; Erving Goffman on, 117, 126, 131; in fairy tales, 111; in "The Frog King or Iron Henry" 102, 108; in "The Golden Goose," 170; and the Grimms' editing, 182–83; in "Hans My Hedgehog," 116–18, 120, 126–27, 134–39; in "The Maiden without Hands," 96, 108, 182; and supercripples, 20–21, 112, 148
Stiker, Henri-Jacques, 120
Straparola, Giovanni Francesco, 27, 134; "The Pig Prince" ("Il re porco"), 113, 114, 119, 135
Stratton, Charles Sherwood, 154–55
"Stubborn Child, The," 51
supercripple, 182; aging animals as, 177; description of, 20, 68, 111 , 112; Dummy as, 166, 177; Hans Dumb as, 164; and Jacob Grimm's conception of disability, 147; monstrous birth characters as, 110, 126–28, 131, 137–38, 140; Rumpelstiltskin as, 140; and stigma, 111; Thumbling as, 152–53; the Young Piper as, 123
"Sweetheart Roland," 99

"Tale about the Boy Who Went Forth to Learn What Fear Was, A," 164
"Tale about the Land of Cockaigne, The," 145
"Tall Tale from Ditmarsh, A," 145
Tatar, Maria, 11–12, 142, 161, 194n19, 203n27; on "The Maiden without Hands," 86–87, 89, 95
teratology, 115
"Three Army Surgeons, The," 52–69; and "Brother Lustig," 20, 51, 74, 77, 78, 144, 184–85; and gender, 91; and "The Maiden without Hands," 97
"Three Feathers, The," 162, 163, 164–66, 167
"Three Journeymen, The," 140
"Three Languages, The," 164
"Three Spinners, The," 103
"Thumbling," 1, 148–61, 176
Thumbling character, 1, 21, 145, 148–61, 183; and gender, 82–83; and "overcoming," 176, 177, 178; as supercripple, 112, 154, 182; as "undateable," 206n12
"Thumbling's Travels," 150, 151, 156, 157, 159, 160
transformation of hero, 99–101, 104–5, 138, 184
"Twelve Brothers, The," 83, 100
"Two Kings' Children, The," 99
"Two Travelers, The," 14, 66, 84, 90

Undateables, The (television show), 206n12
underdog, disabled, 11, 105, 140, 145, 177, 179; and gender, 82, 112–13, 182; and narrative prosthesis, 148, 178, 183. *See also* supercripple
Uther, Hans-Jörg, 7, 78, 83, 199n37; on "The Bremen Town Musicians," 173, 176; on Dummy tales, 165–66

Vernaleken, Theodor: "The Dog and the Wolf" ("Der Hund und der Wolf"), 175, 207n35

vertical identity, 118
Viehmann, Dorothea: death of, 36–37; Grimms' description of, 27–34, 40, 49, 181; frontispiece depicting, 33, 34 fig. 1**;** tales collected from, 16, 52, 67–68, 85–87, 97–98, 113, 172
villains, disabled, 11, 84, 140, 182, 183
"Virgin Mary's Child, The," 1, 83
Voss, Johann Heinrich, 38

Ward, Donald, 28
"Water of Life, The," 78
Weinhold, K.: "The Tale of the Rooster-Rider" ("Märchen vom Hahnreiter") [Ilwof and Weinhold], 124–25
"White Bride and the Black Bride, The," 99, 100
"White Dove, The," 167
wholeness: and disability, 137, 139; Grimms' conception of, 3, 17–20, 25, 27, 40, 41, 44, 186; and narratives, 3, 181–82; and "overcoming," 177–79; and Romantic medicine, 52, 64
Wild, Dortchen, 143, 185, 204n36
Wild, Lisette, 143–44
Wild family, 35, 101
Wills, David, 26, 58, 65, 77, 193n7
Wiseman, Richard: *Severall Chirurgicall Treatises,* 59
Woodall, John: *The Surgions Mate*, 78
"Worn-Out Dancing Shoes, The," 63
Wülfing, Isabella, 73, 171

"Young Giant, The," 150–51, 153, 159–60

Zaubermärchen, 191n1
Zedler, Johann Heinrich: *Großes Universal-Lexicon*, 152
Zingerle, Ignaz and Joseph: "The Beautiful Innkeeper's Daughter" ("Die schöne Wirtstochter"), 201n11; "The Three Soldiers and the Doctor" ("Die drei Soldaten und der Doktor"), 53, 58
Ziolkowski, Jan M., 129–30
Zipes, Jack, 45, 126, 203n27; on "The Maiden without Hands," 87, 89, 95; on male heroes, 113, 117, 157